IN THIS ISSUE: **THE MYSTIC REALM (Chapter XIII) ..... By Oscar H. Hawley**

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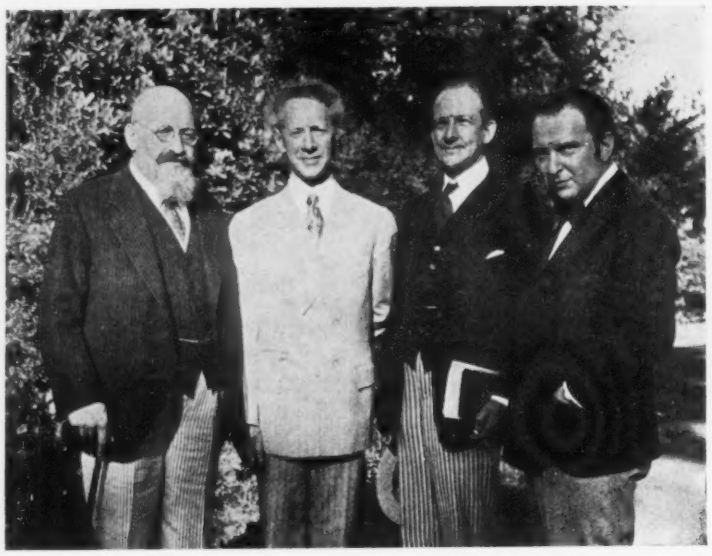
ROSA PONSELLE and RICHARD CROOKS
on vacation in the Alps. Mr. Crooks returned to America on the S.S. Roma on August 23.



CONDUCTORS OF THE SUMMER SYMPHONY CONCERTS IN SAN FRANCISCO
Left to right, Alfred Hertz, Ossip Gabrilowitsch, Henry Hadley and Fritz Reiner.

LUCREZIA BORI
returning on the S.S. Europa from abroad. Miss Bori landed in New York on August 7. She went directly to the Adirondacks, where she will rest before beginning a sold-out concert season.

MRS. FRANKLIN D. ROOSEVELT
entertained by the West Virginia Ridge Runners of War, W. Va., champions of the White Top Folk Music Festival, held on White Top Mountain, near Marion, Va. Immediately behind Mrs. Roosevelt, and wearing a small black hat, is Mrs. John P. Buchanan, sponsor of the festival and chairman of the folk music committee of the National Federation of Music Clubs. Richard Crane, president of the Virginia Choral Festival, is standing behind Mrs. Buchanan, to the right.

AT THE WHITE TOP FESTIVAL,
held near Marion, Va., August 11 and 12. Left to right, Mrs. J. A. Jardine, Mrs. John P. Buchanan, Mrs. Elmer J. Ottaway and John Powell.

DR. GEORGE PULLEN JACKSON
and the "Old Harp Singers," who sang for Mrs. Roosevelt at the White Top Festival.

Front row: May Gadd, John Powell, Mrs. John P. Buchanan, Mrs. Powell, Harold S. Dyer; second row: Mrs. Elmer J. Ottaway, Richard Crane, Percy MacKaye, Mr. and Mrs. Dubose Heyward, Mrs. Mackaye. Others in the group: Mrs. Jardine, Miss Knott, R. W. Gordon, Winston Wilkinson, Hilton Rufty. All attended the White Top Festival.

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER

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Salzburg Festival Crowded Despite German Antagonism

Nazi Propaganda Fails to Lessen Attendance or Enthusiasm—Many English and Belgian Visitors—Walter and Strauss Conduct

By ANATOL RAPOPORT

SALZBURG.—This summer will prove to be the real test for Austrian mettle, so far as the success of the annual Salzburg Festivals is concerned. Born in the turbulent years immediately after the war, these festivals at once assumed the character of an untiring struggle to show the world that the realm of Austrian culture is not governed by political and economical catastrophes. Austria may bleed and starve, banks and governments may go bankrupt, but Austrian art and above all Austrian music remain invulnerable in the hearts of the people, where they belong.

Having survived the critical years immediately after the war, the success of the Salzburg Festivals went *poco a poco piu animato e sempre crescendo*, summer after summer, and promised to attain quite a new height this season, when suddenly it was threatened with new, unexpected blows.

Hitlerite Germany, foaming with rage because little Austria bravely refused to be carried away by the wave of chauvinistic nationalism, does everything to harm its sister country in every way. Salzburg lies about an hour's walk from the German border, and the Nazis thought it a fine trick to spoil the mood of the thousands of festival pilgrims. On the day of the opening of the festival, seven German planes circled over Salzburg exactly at 11 a.m., when crowds of tourists gathered on the Residenzplatz to listen to the famous *Glockenspiel* and to the Salzburg military band. The pilots threw out thousands of handbills denouncing and insulting everything that is Austrian.

FRIENDS TO THE RESCUE

The tourist may shrug his shoulders at this stunt. But Germany undertook another step as harmful as sabotage. She forbade all her subjects to visit Austria. The force of this blow may be realized when one considers that no less than sixty per cent. of all the visitors of the Salzburg Festivals were German citizens. Under ordinary circumstances this would have been fatal to Salzburg, since the expenses could never be paid with only forty per cent. attendance. Fortunately rescue came from another source.

Two years ago the London Salzburg Society was formed, aiming to organize the friends of the Salzburg Festivals and of Austrian art in general. During the first year 150 members were counted. Today the number is doubled and, what is more important, the idea proved "catching," and sections were formed in Brussels (*Les amis de Salzbourg*) and in Vienna, where under the able leadership of Frau Evan Marie von Wunschheim it is rapidly gaining ground. The Chancellor of Austria, Dr. Dollfuss, is honorary president, and the membership includes the most outstanding personalities in the diplomatic and artistic world. New branches are being planned in Paris, Rome, and the leading American cities.

So fruitful has the work of the society proved (it was formed just in time to prevent the failure of the festivals) that the gap made by the missing Germans is almost entirely filled up by the British and the Belgians.

So much for the attendance problems.

MORE HANDICAPS CONQUERED

But this does not complete the number of German attacks. Although by far the greater part of the artistic forces active in Salzburg were always Viennese, still the German guest artists were numerous, who co-operated to make the festivals a success. The next move of Germany was to make the participation of these guests impossible either directly by prohibiting them to go to Austria or indirectly by threatening to cancel their contracts in Germany. This move was so calculated that the artists had to withdraw their consent during the very last days. But these withdrawals were met just as successfully. Alfred Jerger proved to possess all the qualities of Wilhelm Rode as Pizzaro in Fidelio. Ewald Balser will take the place of Eugen Klöpfer in the title rôle of Goethe's Faust. Vittorio Gui, one of the younger, extraordinarily talented Italian conductors has been invited to conduct the works of Italian and German masters in place of Hans Pfitzner, who had been engaged originally.

Especially tantalizing was the case of Sigrid Onegin. She was to sing Orpheus. Three days before the performance came the cancellation. Immediately a wire was sent to Rosette Anday, who at the time was recovering from appendicitis in a hospital in Baden near Vienna. The singer came immediately, went over the part (which she had not sung for six years) with Bruno Walter, and sang two days later with monumental success.

There are five distinct fields in the Salzburg Festivals, opera, drama, symphonic music, sacred music, and light music. Needless to say that the universal genius of Mozart (who is, if you will, the patron saint of Salzburg) spreads equally over the four musical fields. In the exceedingly modest Festspielhaus (formerly military barracks!) with its simple wooden seats, total absence of boxes and ornaments, the Salzburg pilgrim gives himself over to the exquisite delights of Figaro, Cosi Fan Tutte, and the Magic Flute. In the equally modest hall of the Mozarteum, he listens to Mozart's symphonies; in the majestic surroundings of the Salzburg Cathedral, to his masses and the Requiem; and in the open air of the Residence Palace court to his Serenades.

MUSICAL ACTIVITIES UNHAMPERED

The festivals began with a number of more or less interesting "up beats." Among the more striking was the recital of the South African alto, Vera de Villiers, who covered a remarkably wide period of song from Monteverde to Rachmaninoff. Her versatility came still more to light in the variety of languages she sang: Italian, French, Old French, English, German, and the Austrian dialect of Brahms' folk songs, very charmingly and modestly presented. Miss Villiers will appear with the Vienna Philharmonic next season.

The first symphony concert of the Vienna Philharmonic under Richard Strauss was devoted entirely to Mozart and was the only performance so far somewhat conspicuous by bald spots in the seats. Perhaps this was due to the early hour (11 a.m.), perhaps to the terrific heat. Richard Strauss conducted the D major symphony and the serenade for wood winds with what might be called almost tireless precision. Ralph Lawton played the solo part of the A major piano concerto.

The opera opened also under Strauss' baton with Beethoven's only stage child, Fidelio, with Elisabeth Rethberg of the Metropolitan instead of the traditional Lotte Lehmann in the title rôle. To please the

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20,000 Attend Folk Gathering at White Top Mountain

Anglo-Saxon Music Heard in Spirited Festival—Mrs. Franklin D. Roosevelt Delivers Address and Presents Prizes to Winners

By HAROLD S. DYER

MARION, VA.—The third annual White Top Folk Festival organized, according to the announcements, "with the object of preserving the folk music balladry and traditions of this region, and making the folk material available for use in American music, art and literature," . . . was held on White Top Mountain, near here on August 11 and 12. Participated in by upwards of 300 musicians and attended by leading figures in the world of music, letters, folklore and philanthropy, the event attracted a throng of 20,000 people who were willing to climb a height of over a mile for the sake of carrying on a tradition begun in 1931.

So large has the number of contestants become that the entire opening day was occupied in preliminary contests. Of ballad singers more than a score appeared, the youngest a lad of six, the oldest a mountaineer soon to be seventy-eight. Fiddlers, both left and right handed, banjo pickers, both "plectrum and thumb strummers," clog dancers, both men and women, again representing an age-range from six to almost a century, square dance groups dressed in a galaxy of mountain colors and costumes, and dignified ensembles offering Folk Hymns in the sombre yet lovely modes of the centuries past all gathered to enjoy their just heritage of Anglo-Saxon music to the fullest.

JOHN POWELL PLAYS CONCERT

While musicians from five states were foregathering on the mountain, renewing friendships begun in 1931-32, swapping fiddle tunes for banjo melodies and "warming up" for the contests to come, John Powell, pianist, composer and folk music authority, presented a concert in Marion, on Thursday evening which opened the festival program most auspiciously. A capacity audience attended and appeared to share with the performer the mood of the music, especially in the folk group, which as the *pièce de resistance*, provided the proper atmosphere for the oncoming two days. Mr. Powell played numbers by Beethoven, Chopin and Liszt in addition to the folk-group which brought his own Snowbird on the Ashbank and Three Virginia Country Dances, numbers by Guion (who was present) and Hilton Rufty, young Virginia composer.

RECEPTION AT ROSEACRE

Following the concert Mrs. John P. Buchanan, musical director and co-originator of the festival on White Top Mountain, held a reception at her home, Roseacre. Mrs. Buchanan is chairman of American Music for the National Federation of Music Clubs and had as her personal guests, besides Mr. and Mr. John Powell, Mrs. J. A. Jardine of Grand Forks, N. D., president of the National Federation of Music Clubs and Mrs. Elmer J. Ottaway, past president of that organization.

That White Top Folk Festival is attracting national attention is evident by the number of prominent people who attended. At the reception were: Percy MacKaye, poet, folk tale collector and authority; R. W. Gordon, Washington archivist, Library of Congress; May Gadd, New York, director of the English Folk Dance Society of America; Dubose and Dorothy Heyward, playwrights and authors; Jean Thomas, Kentucky, founder American Folk Song Society; Sarah Gertrude Knott, St. Louis, director National Folk Festival; Mrs. Harrison Robertson, Virginia, chairman Hymn-Study, National Federation of Music Clubs; Dr. George Pullen Jackson, Vanderbilt University, author and founder tht Old Harp Singers of Tennessee; Richard Crane, president of the Virginia Choral Festival Association;

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Milan Applauds Mystery Play

Music by Sonzogno Scores Strikingly

By RAYMOND HALL

MILAN.—Mystery-plays, with or without musical settings, appear to be enjoying a fresh vogue in Italy at present. The signal was given by Jacques Copeau's singularly artistic production of La Rappresentazione di Santa Uliva in the Brunelleschi cloister of Santa Croce, at Florence, with incidental music by Pizzetti (which I reviewed in the Musical Courier of July 22). The latest is Raffaello Melani's modern *sacra rappresentazione*, Santa Celestina, just staged at San Remo. A few days previous saw the production, here in Milan, of the first Italian adaptation of Hugo von Hofmannsthal's celebrated morality play, Jedermann, with music by Giulio Cesare Sonzogno (a grandson of the noted music publisher), with the collaboration of the orchestra, chorus and costumer (Caramba) of La Scala, and choreography by Rosa Piovella—the whole staged by Lothar Wallerstein of the Vienna State Opera.

Perhaps the Italian organizers desired to steal some of Salzburg's fire by creating a worthy local variant of that ever-popular feature of the Austrian festival city. At any rate, the distinguished creator (and monopolizer) of the title rôle, Alexander Moissi, who was born in Trieste of a Florentine mother (and Albanian father), promised Pirandello, who had heard him in Henry IV, some time ago, after an illustrious career on the German dramatic stage, that he would come to Italy and play in his first mother tongue. The occasion at last proved ripe. Italo Zingarelli's Italian version is an excellent one. Avoiding some of the more unessential preciosities of the Viennese poet's verses, it stresses the simplicity of form of the primitive mysteries, restoring to Italy's sacred dramatic repertoire a legend which flourished here contemporaneously with those of Germany, Holland and England.

BASILICA PROVIDES SETTING

La Leggenda di Ognuno, as here styled, was mounted, in accordance with tradition, in a religious frame: the Basilica of Sant' Ambrogio, patron saint of Milan. For the stage, a special portico was erected in the courtyard behind the apsis of the church; this historic scenario, surmounted by the cupola and cross of St. Ambrose, dear to the hearts of the older Milanese, formed its mystic background. Against them the searchlights played as the voice of the Lord thundered its admonition and the celestial choir sang in response.

Sonzogno (Milan, 1906), a pupil of Pick-

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Gabrilowitsch's Leadership Stimulates Bowl Attendance

Pianist and Conductor Receives Stirring Praise for Program-Building and Interpretations—Heifetz Scores as Soloist

By BRUNO DAVID USSHER

LOS ANGELES.—Artistic standards, enthusiasm and attendance rose to new high marks with the coming of Ossip Gabrilowitsch as conductorial master of the Hollywood Bowl. The Detroit *maestro* aroused public attention in advance by announcing programs which, though by no means heavy, were of a calibre to attract the lovers of classic and symphonic music in general. Gabrilowitsch's return to the Bowl platform moreover aroused general interest for his last baton engagement dated back seven years. The first program, August 10, consisted of the third Leonore overture by Beethoven, the Cesar Franck symphony and the A minor concerto by Glazounoff with Jascha Heifetz as soloist. The Gabrilowitsch-Heifetz combination attracted an audience of more than 20,000 persons. Such ticket-buying response has occurred seldom in recent years.

No conductor, perhaps, has exercised such a power of appeal over so huge a mass of listeners at the Bowl as Ossip Gabrilowitsch. A strange seriousness hung over the big amphitheatre before the concert began. A feeling of an inner stillness prevailed, such as is experienced only in music centres like Bayreuth, Munich or Salzburg. That mood grew as a hush settled for no particular outward reason long moments before the lights were lowered. The quiet in that humanity-thronged hillside theatre was extraordinary. This mark of respect for the great pianist soon resolved itself into cordial greeting of the conductor and then came the poignant purity and suspense, the dramatic rise and jubilation of the third Leonore overture. The audience realized that here occurred music-making of rare spirituality, to which the orchestra lent itself with unusual application in every regard. It was a strong, if somewhat restrained reading, yet high-reaching and eliciting resounding plaudits. Gabrilowitsch evidently felt at greater ease during the Franck symphony, which found an inspiring re-creation, on a tonal scale not often achieved. This Pilgrim's Progress in symphonic form was at once robustly earthy, despairing and passionate, lyric and mystic and magnificently visionary of those celestial glories and choirs which "Pater Seraphicus" may have imagined while writing this score. More ovations followed for the director, whose sovereign management of his undertaking proved compelling.

HEIFETZ APPLAUDED SOLOIST

Not even the superlativity of a Heifetzian technic could obviate the feeling of a musical anti-climax. Although the Glazounoff score is musically of little moment, containing so much thinly wrought material in higher positions that a good deal of that effect was lost in the open and especially in an outdoor theatre of the expanse of the Hollywood

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THE MYSTIC REALM

Chapter XIII, Intonation of Wind Instruments

(Sixteenth Installment)

By OSCAR HATCH HAWLEY

RUNNING through a new catalogue received from a manufacturer of wind instruments the other day, I was struck by the fact that the writer seemed to have no imagination. He was using the same old sales appeal that has been employed from time immemorial. The only difference between this catalogue and a thousand predecessors was in the style of type and quality of paper. The words had been changed somewhat, it is true, and the paragraphing was slightly different, but the meaning was exactly the same in today's catalogue as in last year's or the one of forty years ago (or just as far back as one has a mind to follow and investigate).

The thing stressed in all catalogues of wind instruments is always "quality of tone" and "intonation." Some emphasis is laid on the quality of metal used, on the beauty of the instrument as a work of art, on the manner in which the silver and gold plate is applied, on the chasing of the bell, on the new gadget putting a trumpet into A from B flat, on the perfection of the articulated G sharp key in clarinets, on the mathematically correct head in flutes, on the tuning device on saxophones and on the correct size of the holes in split-hole keys of the oboe. But mainly and constantly it is a matter of "tone" and "intonation" that is the big argument in the exposition of why "our instrument is superior to that of all other makes."

Here are some of the "blurbs" taken verbatim from the catalogue in question:

"The longer one plays a Bing trumpet the better they like it." (Never mind the grammar.) "The perfect intonation, evenness of tone in all registers, the better quality of tone—no stuffy or faulty notes—the ease of playing, etc., etc."

"Tone is unusually rich, broad, and powerful. Voicing is absolutely even throughout, while tune is perfect."

"Your Bing baritone will play evenly in every register and you can be absolutely sure that every note is in tune. Bing instruments are internationally known for their perfection of tune and intonation."

"The wonderful tone, perfect intonation and ease of playing have made Bing basses so popular."

An Age-Old Handicap

It is possible that the manufacturer who caused that catalogue to be printed and distributed did not know the truth: that it is absolutely impossible to make any wind instrument even approximately in tune with any other instrument on any note except the fundamental. I make that a categorical statement because it is just as true today as it was 2,500 years ago when Pythagoras effected the discovery.

For the past 150 years manufacturers have striven valiantly to overcome this great handicap in wind instruments, but they are in exactly the same place as when they started. Adolphe Sax, who invented the saxophone, is the man who spent the most time and money in experimentation along this line, but after putting a large fortune into experiments with three, four, five, six and seven valved instruments he concluded that no instrument of the horn type could be played in approximate tune with less than fifty-four valves, and so he gave it up as a bad job and went back to the very imperfect three-valve system.

Why is that system imperfect? It is quite a difficult matter to explain because it deals with the physical properties of sound. A tone is produced by a vibrating body—a string, a column of air, a rod of metal, etc. The vibrating body gives forth one tone as a fundamental note and many overtones, or harmonics. The fundamental note is made up of the sound of all the harmonics, and it is the strength or weakness of certain of the overtones that changes the character and quality of the tone.

A good performer on the trumpet can take any instrument of any manufacture, and it will be impossible for a listener to tell the difference in the tones he produces. The quality will be practically the same. The performer may not believe this. Often he thinks that he can produce a perfect tone only on the Bing instrument, and so he plays that one. But another performer is just as sure that he can produce a good tone only on a Ming instrument, and he plays that one. The chances are that the two instruments are so nearly alike in bore, weight and balance that neither performer would know which instrument he was playing if the name plate were not attached to the horn.

The truth is that all instruments are pretty much alike, and the proof of it lies in the fact that if they were not, we long ago should have had only one factory producing instruments. No player of a wind instrument will play anything but the best made—after he has graduated from the beginner's class. However, a very large number of manufacturers are still making horns and pipes in all the various countries of the world. So it appears that all of them, individually and collectively, are making the best instruments in the world and all are selling them on the same sales talk.

Vexed Matter of Intonation

Now, why are they not in tune? Because, in the scale of nature the overtones of a fundamental note do not agree in vibration ratio with the vibration ratio of the equal temperament scale which we use in the manufacture of music. To demonstrate this, let me take the trumpet as an example. The fundamental note of a B flat trumpet is B flat on the second line of the bass staff. In trumpet music this note is called C. Why that is so I have never learned, but it is an idiosyncrasy of manufacturers that they name an instrument from the fundamental note which is produced by the open tube of that instrument and then call that note (no matter what it may be) C. Thus C on the trumpet is B flat. On the French horn the C which the player plays comes out of the horn as F. On the melophone the same C comes out as E flat. This, however, applies only to instruments using the treble clef.

For some unexplained reason, composers and arrangers writing for band and orchestra concluded to make all instruments in the treble clef transposing instruments, and those in the bass clef C instruments. Thus, when a man plays a B flat tuba, he reads the music exactly as written. A man playing an E flat tuba, does the same. So do men playing trombones in B flat and F, baritone, and euphoniums in B flat. That is, they all read the music as though they were playing C instruments, so that when they play a note in bass clef music it comes out of the horn at the exact pitch it is supposed to have from the written note, but in treble clef music the sounds come out of the horns at pitches all the way from a third higher to a sixth lower than they are printed. Thus an inexperienced composer, on his first attempt to write for military band, would create an awful mélange of sound (which might readily be accepted as a tone poem by Bartok or Hindemith) if he did not know the various transpositions for the various instruments—that the trumpet sounds a whole step lower than written, the French horn a fifth lower, the melophone a sixth lower, the tenor saxophone a ninth lower, the baritone saxophone an octave and a sixth lower than written, etc., etc.

To return to the matter of playing in tune with the tempered scale: The trumpet in B flat makes notes higher than its fundamental only by the use of overtones. There are eight available overtones above the fundamental for the average player and of these only seven can be used. These notes are as noted for the trumpet: middle C (second overtone), G above that, C above that, E top space treble clef, G above that, and high C above that. The B flat below this high C can be played with the open tube but the note is so flat that it can not be used (except in rapid scale or arpeggio passages). Now, of all of those notes, only the C's are in tune with any given pitch. The balance are sharp or flat according to their place in the scale of nature. The G, for instance, is sharp, the E is very flat and those are the only two notes from the scale of nature used (aside from the fundamental and its octaves). Both the G and the E can be played in tune by experienced players by breath control and use of embouchure—"lipping," as it is called among the *cognoscenti*.

Why Valves Are Used

A scale is produced on the trumpet by using valves to lengthen the original tube and so produce other series of overtones. If a valve equal to a half-step is added, a series of overtones just half a step lower than the ones above will result. If a tube equal to a whole step is added, then another series of tones just a whole step lower than those noted above will result. The combination of these two valves will give still another series of overtones—a third lower than those noted above. And yet we do not have enough valves to produce the chromatic scale for the full register of the trumpet and so a third valve, equal in length to the first and second, must be added.

Now, with these three valves and their combinations it is possible to play a chromatic scale from low F sharp (fourth line of the bass staff) to high C or just as high as a man can play. But there are no chromatic notes below the low F sharp until one reaches the fundamentals beginning with C (second space bass staff). From there down an extra good performer can play the fundamental notes chromatically to F sharp (first space below the bass staff) which will sound E (first line below the bass staff). An instrument with a very long range and some first class performers can play all the notes named thus far and also as high as G in alt, thus outdoing, for range, any of the stringed instruments.

But, of course, only an expert can play all the notes on the trumpet and play them in tune. The average player plays all the notes above the staff so sharp that they are excruciating to listen to, and all of the notes below the treble staff are so badly out of tune that one has difficulty in believing that they can ever be "lipped into tune." But it can be done by experts and by average players if they are carefully taught and coached in the matter of tune. It is not possible to explain it to most players, because the majority do not know the nature of sound and have no knowledge whatever of how notes are produced on an instrument. They would understand it just as well if it were told them in Greek or Sanskrit as in English, therefore there is no use wasting time explaining the matter. The only remedy is to show them by personal demonstration how it can be done, get them to recognize the difference between notes in perfect tune and those a little "off pitch," and then they can, by practice and patience, play pretty well in tune.

Peculiarities of the Pipe Family

"Why don't you use an E flat clarinet?" I once asked Sousa.

"Why add another discordant voice?" was his reply. "We can get all the notes we need through the high register of the B flat clarinet and piccolo, and it is easier to play those instruments in tune than the E flat clarinet. Therefore I have discarded that instrument. I know that they still keep it in the English bands—in fact most of the great British bands use two E flat clarinets—but they have more patience in training their players than we have, and so they are able to get their ensemble in tune."

The finest clarinet made cannot be played in tune more easily than can the finest cornet. Nor the finest flute or the finest saxophone. With instruments of the pipe variety—clarinet, oboe, saxophone, flute, piccolo, etc., all the notes in the first register are fundamental notes. In the second register they are the octave overtones of the first register. In the third register they are the second octave overtones of the fundamental.

This does not apply strictly to the clarinet and bassoon, but it is nearly enough accurate for the average reader. To go into the overtones of the clarinet and bassoon systems would be like getting into the famous Minotaurian labyrinth—I might never get out. Many have tried it and some of them are still wallowing around in a mire of words and algebraic signs. So we will let it go as a general statement that in pipes the note sounded is the fundamental. For instance: When you blow on the flute with all holes closed you sound middle C. (Try it sometime and see how easy it is.) Then by raising the fingers one at a time the diatonic scale of C major is sounded. The chromatic scale is made by opening other holes which are covered by keys and which are worked by fingers not engaged in covering the main holes.

One can easily see that if the lowest note is middle C, by raising the little finger of the right hand D will sound. That is a fundamental note because the pipe has been made just that much shorter than it was before by lifting the little finger from the C hole. If one thinks that the length of the tube makes a difference in pitch, all one has to do is to stuff a handkerchief in the lower joint of the flute. No difference whatever in pitch or tone will be noted except when middle C is played. Then, strange to relate, no note at all comes out, but if one did emerge it would be an octave lower than middle C, because the pipe is now a "stopped pipe" and should react in the same way as an organ stopped pipe does.

If one reflects, it will readily be seen that it would not be possible to bore holes at the correct distance from each other in a pipe to give the tempered scale, and so clarinets and oboes have several very small holes bored beside the tone holes. These are called "intonation holes." The intonation hole will be closed for B flat and open for A, etc. This is a very delicate adjustment and only approximately gets the notes in tune. The rest of it has to be done with lips and breath. And what a difference can be made by lips and breath! A full half step difference can be made on every note on some of the reed instruments by these means. And on the flute one can play either G or G sharp with the same fingering, depending on how the embouchure is used.

Untempered Band Harmonies

Is it any wonder, then, that amateur bands and orchestras make such dreadful sounds unless they are under the direction of an expert in reed and brass instruments? And most of the conductors of amateur bands and orchestras are not experts. Most of them are just cornet or clarinet players who have heard of major and minor scales and wonder what they are, but who have never heard of acoustics.

Our tempered scale is a compromise; it is the only way in which a piano can be tuned so that pieces can be played in any key. The ear is easily trained to accept any little divergence from concord and that is the reason the tempered scale is accepted. I have seen pianos that had not been tuned for two or three years, but which were in regular use in country churches and homes and were considered to be "nearly enough in tune to do." The ears of the listeners had become trained to the discordant sounds, which were thought to be music, and no one protested. If outsiders did not like it, they could get their music somewhere else.

But orchestra and bands at their best do not use the tempered scale. The system of scales and chords used in our Western music is the basis of their sound and tone; the music for them is written in that system, but when the orchestra (or the band) plays a major triad, for example, the chord will be sounded with a third much flatter than the same triad played on the piano. And it is the same with chords of the seventh and ninth, inversions of triad and mixed chords—they are played by ear, and by long training they give the closest approximation possible to the chord of nature. The result is a wonderful sonority and richness that could never be approached in the tempered chords and scales.

Pitch in A Cappella Choruses

At this point I want to make a digression from wind instruments to say that the attempt of choral conductors to train unaccompanied choruses to end a piece in the same pitch at which it started is not in the best interests of music nor of singing. The chorus should be allowed, even encouraged, to sing chords in the scale of nature. This will inevitably result in ending on a pitch lower than at the start, but the tone of the chorus will have so much more fullness and richness that pitch becomes a matter of no consequence. After all, the things desired are sonority, richness, beauty, and all of these are unmistakably enhanced when the chorus is allowed full freedom in singing the natural intervals.

Have you ever listened to a cellist, tuning his instrument to play with piano? (I am taking the cello as an illustration because of a wider divergence from the tempered scale than in the case of the violin.) The player tunes his A (or first string) to the piano and then proceeds to tune by ear in fifths downward. His D (second string) he tunes in perfect accord and then pulls it up so that it sounds a little sharp to the ear. Next he tunes the G (third string) and makes that a little sharp with the D. He does the same with the C (fourth string). You are then prepared to find his instrument badly out of tune, instead of which it sounds in perfect accord with the piano. If he had tuned his fifths true to the ear, all the open strings and the harmonics would have been so badly out of tune as to be unbearable. But the player had tuned his instrument in equal temperament, and therefore the agreement of the instruments was perfect.

Does the cellist follow that procedure in tuning for orchestra? Not at all. Like the violinist and violist, he tunes his strings in perfect fifths, and the result is a wonderful diapason in the string choir, augmented and enriched by the addition of reeds and brass.

Returning to the singers: The reason for falling from pitch is to be found in the usual construction of music—the dominant seventh chord being used over and over again as the medium of resolution at the ends of phrases as well as in modulation. Singers naturally have the desire to sing the pitch which the ear calls for. When they sing the seventh of a dominant seventh chord, their desire is to sing a note much flatter than that note would sound on the piano, for the dominant seventh chord comes directly from the harmonic chord of nature and that

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Salzburg Festival Triumphs over Manifold Difficulties

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audience used to Mme. Lehmann in this particular part is a task of some difficulties, which were solved satisfactorily by Mme. Rethberg one after the other. The pensive, thoughtful Fidelio of Lehmann she transformed into one full of pain and blind devotion. The voice seemed somewhat to contradict the dramatic interpretation, being remarkably well poised. The figure of Alfred Jerger as the tyrannic governor left nothing to be desired. Sharp, commanding movements and an imposing voice take care of this impressive rôle. Really great was Hermann Volker as Florestan, an excellent partner to Mme. Rethberg, combining outward passion with a voice of perfect control. Josef Manowarda and Richard Mayr sang the two bass rôles of Rocco and the Minister respectively, interpreting the genuine Beethovenian wisdom and good nature.

In the intermission before the last scene, Richard Strauss conducted as usual the third Leonore overture, whose triumphal C major close was run into the recitative of the minister (cutting the opening chorus), so that the general rejoicing that followed smacked strongly of the finales of the fifth and ninth symphonies especially in the orchestral interpretation of Strauss with the breath-snatching rush of tempi.

Walter Conducts Orpheus

The first genuine sensation was the appearance of Bruno Walter as conductor of Gluck's Orpheus and Euridice. As I said before, Rosette Anday was "pinch hitting" for Sigrid Onegin. The opening scene with the entire chorus in fantastic positions, all in black, and the poet-singer in dazzling white, becomes unforgettable through the corresponding contrast of the voices. The sorrow of the mourners is dark and hazy. Orpheus' voice cuts through it like a ribbon of silver. The whole play with its classic surroundings and a fog of sweet melancholy cast over it, even in the graceful minuet of the Elysian Fields, affects the soul of the modern listener in quite a novel way. The majestic calm of long forgotten days roamed over the performance with the stormy ballet of the furies (under Margaret Wallman) giving the impression of a harrowing dream. The two other women in the cast were Maria Cebotari as Euridice and Irene Eisinger as Eros. They gave Mme. Anday the support she deserved.

Bruno Walter continued his triumph in the second symphony concert. Never was this master in better form than in the eighth symphony of Beethoven, the most jovial of the nine and perhaps the most melodious, in spite of the fact that it has no slow movement. Precision with Bruno Walter is a means to an end, the end being such a plastic presentation of a symphony that you can almost see it. The real slow movement of broad nobility Walter found in the fourth symphony of Mahler, this mixture of the classic and the exotic, of folk tunes and explosions of ecstasy with the conciliatory soprano recitative in the end. This and Mozart's Zaide arias were sung by Lotte Schöne with a voice reminiscent of the notes of a clarinet.

Clemens Krauss led the two comedies, Strauss' Rosenkavalier and Mozart's Marriage of Figaro, works between which many parallels might be drawn. Our sense of humor evidently has not changed much from Beaumarchais to Hofmannsthal.

In Strauss' musical comedy it was, of course, Richard Mayr as Baron Ochs who drew the most guffaws. The production of the Rosenkavalier in Vienna and in Salzburg has become associated with his name to such extent that it is unthinkable without him. A life size portrait of Herr Mayr in this rôle hangs in the hall of the Festspielhaus. Viorica Ursuleac was the wistful, lyrical Feldmarschallin. Eva Hadrabova a very boyish Octavian, and Adele Kern a somewhat ridiculous (which is quite right) *bourgeois* damsel.

In Mozart's delightful farce, it was Irene Eisinger as the lovesick page who deserved the first laurels. The whole cast was this time exceptionally good: Karl Hammes as the one time barber, Alfred Jerger as the jealous count, and Adele Kern as the mischievous little Susanna.

Rain Ruins Outdoor Fêtes

Thus far there have been no open air productions of Hugo von Hofmannsthal's Everyman, which is the spectacular feature of the Salzburg Festivals. The rain started in right in the beginning and has been on the job ever since. The symbolic play with the medieval atmosphere was given in the Festspielhaus none the less effectively. The absence of scenery, except for the cathedral background, and the tremendous straightforwardness, sincerity and simplicity of this mystery play strike us as the original unsophisticated mystery plays probably affected our ancestors. To see Everyman is not an amusement; it is an event in life. The figures of Paul Hartman as Everyman, Luis Rainer as Death and Helene Thimig as Faith remain as symbolic in the memory as they are meant to be on the stage.

The ovations given to Bruno Walter during the performance of Tristan and Isolde remind one of those he got in Vienna last spring after having left Germany. But this time every bit of the demonstrative character was absent. The applause was all for the performance, moreover for his performance, because he stood almost alone. He was given fine support by the Viennese artists Josef Manowarda as Kurwenal, Gertrud Rünger as Brangaene, Helge Roswaenge as the young sailor, and the two guests (as the lovers) Dorothea Manski and Hans Grahl. Madame Manski possesses strength of tone and routine of action. Herr Grahl was exhausted in the end of the second act and could not recapitulate himself in the third, which is for Tristan what the first is for Isolde—hard labor. He sang much out of tune. Richard Mayr was the pathetic King Mark and sang the part with genuine serenity.

Summer Concerts Continue to Interest Boston Music Lovers

Opera Presented at Braves Field—Events at Eastern Music Camp in Maine

Boston.—The present season has seen something of a reversal of the attitude of Boston music lovers towards summer outdoor music. Perhaps the beginning of the change was evident four years ago, when Arthur Fiedler inaugurated his Charles River Esplanade concerts, and proved that Bostonians can take their music lightly as well as seriously. Two years ago Will Dodge, with the People's Symphony Orchestra, initiated a similar series in Brookline, which is still going strong. A few weeks ago a group of six concerts, crowded within the period of a week, was announced for Lexington. More recently Lewis Reed began organizing for a series at Franklin Park, Dorchester, on the assumption that his opening concert, scheduled for August 20, should be successful.

Furthermore, the Chicago Opera Company forces, which had produced Aida a month ago at Braves Field, came back for a two-night engagement on August 11 and 12. Carmen, the opening attraction, was played before an audience that was almost lost in the huge field. Threatening weather was perhaps the reason for the unexpected drop in attendance. Consequently the double bill, Pagliacci and Cavalleria, for the next night, when the weather was even more uncertain, was called off.

Soloists at Brookline Concerts

To return to Mr. Dodge's concerts, the program for August 10 was Southern and rhapsodical in character, for it contained no less than three rhapsodies, on southern themes; Negro spirituals and music from Dvorak's New World Symphony. The singers of the Negro spirituals were the Greater Boston Male Chorus. And Dorothy Richardson, contralto, was heard in the Largo from Handel's Xerxes. The program for August 17 contained an orchestral composition, Dusk, by a Boston composer-pianist, Elizabeth Joanne Schulz, who was also soloist in the Tschaikowsky piano concerto in B flat. Another soloist was Mary Dwyer, soprano, who sang the Liebestod from Tristan und Isolde with the orchestra.

The programs which Chester Cook gave with members of the Boston Symphony Orchestra in Lexington during the week of August 3, were the typical lighter orchestral fare, with here and there an excursion, like the Beethoven fifth symphony on August 6, when the overture to the Marriage of Figaro, the prelude to the third act of Lohengrin and other works made a fairly pretentious list.

Guests at Eastern Music Camp

The Eastern Music Camp at Sidney, Maine, has been giving a number of interesting and varied programs to the public. This season's enrolment includes 123 students from ten Eastern states. These boys and girls eat music, apparently, even more heartily during the summer than during the winter season. Perhaps their appetites are stimulated by the appearance of various noted guests, like Dr. Howard Hanson, who was scheduled for a conductorial appearance on August 20, and Dr. Walter Butterfield, president of the National Music Supervisors Conference, who was to arrive in camp at the same time. The acting director of the camp this season is Louis Cornell, pianist and member of the faculty of the New England Conservatory of Music in Boston.

Activities and Plans of Artists

Rachelle Shubow, Boston pianist, recently returned from a long European sojourn of study with Schnabel and Leonid Kreutzer and offering concerts. She gave recital programs and made orchestral solo appearances in Berlin, Leipsic, Dresden, Prague, Munich, Hamburg, Cologne and Chemnitz. Her Berlin concert, on April 1, featured the first performance of a sonata, opus 57, by Edvard Moritz. This work will probably receive its first American performances at Miss Shubow's coming concert in Jordan Hall, Boston, in November, and in New York shortly thereafter.

Professor S. Braslavsky led the Boston Singers' Ensemble in a program of music of the Synagogue and of the Jewish folk at Sunset Lodge, Sharon—the first of a series of concerts at various New England summer resorts. The program also contained solo items by Olga Braslavsky, pianist, and William Poltorak, violinist.

Olga Averino, soprano, who recently sang at the home of William Phillips on the Massachusetts North Shore, is to be one of the soloists at the Worcester Festival early in October.

M. S.

Lashanska, Elman and Gabrilowitsch to Give Benefit

White Plains, N. Y.—A concert will be given at the Westchester County Centre here on September 28 by Hulda Lashanska, Mischa Elman and Ossip Gabrilowitsch for the benefit of German Jewish Relief. The entire proceeds from the concert are to be devoted to German Jews who have suffered at the hands of the Nazis.

Operatic Scenes Offered In Stadium Week

Metropolitan Chorus and Soloists Heard under Lange's Baton—Tamiris and Bahama Dancers Appear—Hoogstraten Introduces Novelties by Pimsleur, Dubensky and Levenson

The week of Stadium concerts beginning August 14 included two programs in which operatic excerpts were sung by the Metropolitan Opera Chorus and soloists with the Philharmonic Orchestra, with Hans Lange as guest leader. Tamiris and the Bahama Dancers appeared in a novel list on two evenings, under Mr. Lange. Willem van Hoogstraten lead the remaining concerts, giving works by Pimsleur, Levenson and Dubensky their first Stadium hearings.

Willem van Hoogstraten inaugurated another week of Stadium concerts with a program which held Beethoven's overture to Coriolanus, the gavotte from Mozart's Idomeneo, Brahms' Variations on a Theme of Haydn, the fifth symphony of Tschaikowsky and the first Stadium performance of Solomon Pimsleur's Symphonic Ballade, op. 18, No. 5. Orchestra and conductor were in excellent mood and sensitive attunement with each other and the scores under performance. Especially fine exposition was given the Tschaikowsky work. Mr. Pimsleur's composition is a sincere and artistically constructed piece of musical writing, and was warmly received by the audience.

Operatic Excerpts Sung

The large audience which gathered on August 15 were regaled with a program featuring Alice Kurkjian, soprano, Alfredo Gandolfi, baritone, and the chorus of the Metropolitan Opera House. Hans Lange was the conductor. Soloists, chorus and orchestra in turn or in combination presented excerpts from Smetana's The Bartered Bride, Gounod's Faust, Leoncavallo's Pagliacci, Mascagni's Cavalleria Rusticana, Bizet's Carmen, Bellini's Norma and Moussorgsky's Boris Godounoff. The audience was well-disposed and cordial and bestowed much applause throughout the program, particularly upon Mr. Gandolfi for his virile singing of the Toreador Song in the Carmen sequence. He sang with a full-bodied and resonant tone effective in the large spaces of the Stadium. Miss Kurkjian also was the recipient of hearty plaudits. The choral element of the program was excellent in quality and free and flexible in volume. Mr. Lange held his forces under authoritative control and displayed his usual taste and musicianship.

The program of August 15 was repeated on the following evening, with the same participants, and with a good-sized audience on hand to applaud the work of Mr. Lange, the soloists, chorus and orchestra.

Levenson and Dubensky Works Heard

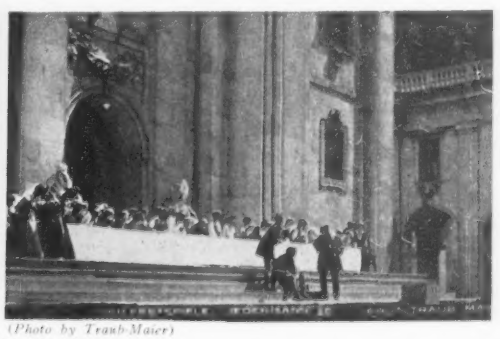
The New York Philharmonic concert on August 17 at the Stadium, Willem van Hoogstraten conducting, was one of the most interesting of the season. Besides the seventh symphony of Beethoven and Weber's overture to Oberon, this program included the first performance of Boris Levenson's Fantasy on two Hebrew folk tunes and his Oriental tone-picture, A Night in Bagdad. Of the two works, the former was the more impressive. At first hearing it showed ingenuity in the development of the thematic material as well as mastery of instrumentation. Both works were well received and Mr. Levenson, who was present, bowed his acknowledgment.

There was also a first performance at these concerts of Dubensky's Fugue for violins in nine parts, which was played last year by the Philadelphia Orchestra under Stokowski and at Carnegie Hall, New York, on January 3. The fugue is written in classic style and is highly impressive, disclosing a thorough knowledge of polyphonic writing and

(*Continued on page* 10)

(*Photo by Ellinger, Salzburg*)

(*Photo by Ellinger, Salzburg*)



(*Photo by Traub-Maier*)

SCENES FROM OPERAS AND DRAMA AT THE SALZBURG FESTIVAL

Left to Right, Gluck's Orpheus, opening scene; Fidelio, The Prisoners; and a tableau from Max Reinhardt's open air production of Everyman.

White Top Festival Attracts Throng of Folk Music Lovers

(Continued from Page 5)

Harold S. Dyer, dean of music and director Folk Music Institute, University of North Carolina; Mr. and Mrs. Winston Wilkinson, folklorists; Erich Rath, dean of music, Hollins College, Va.; Hilton Rufty, Virginia composer; Arthur Kyle Davis and Dr. and Mrs. Floyd Newcomb of the University of Virginia; Misses Alfreda Peel and Juliet Fauntleroy, collectors of folklore.

SETTING OF FESTIVAL

One has but to make the journey to the White Top Folk Festival to share the enthusiasm of those who have previously attended. No more thrilling picture can be found in the Appalachian system than the panoramic command of five states afforded from White Top. A recently conditioned highway affords easy access for cars, of which there were approximately 6,000 on Saturday. Adequate shelter for an audience of 10,000 is provided in the enlarged arena. The program is transmitted electrically through loudspeakers which reach those who remain in parked cars or in the tents which dot the mountain top most picturesquely, John Blakemore, festival manager, through his staff of assistants, kept the program on schedule throughout the two days and successfully marshalled the thousands who may have been attracted to White Top by the presence of Mrs. Franklin D. Roosevelt, who attended the festival on Saturday.

WINNERS NAMED

Winners in the final contests, which were held on Saturday morning were: Ballad Singing: First, Horton Barker (blind),

A GROUP OF PRIZE WINNERS

Chilhowie, Va., who sang The Two Sisters; second, Texas Gladden, Roanoke, Va., interpreting The House Carpenter; honorable mention: Mrs. Nancy Baldwin, White Top, Va., offering Come All Ye Fair and Tender Ladies. Judges were R. W. Gordon, Arthur Kyle Davis, Jim Chisholm and Mellinger Henry.

Fiddle Playing: R. D. Minnick, Lynchburg, who played Mississippi Sawyer and Frank Blevins, Marion, performing Arkansas Traveler, tied for first place; second place was won by Jess Johnson, Wolf Pen, West Va., with Poor Man's Troubles. The judges were Winston Wilkinson and Hilton Rufty.

String Band: Jack Reesly and Blevins Brothers, and the Wohlford Band, both of Marion, tied for first honors. Second prize went to the Virginia Boys of Damascus.

Clog Dancing: Jack Reedy and E. S. Marshall, both of Marion tied for first; second honors went to W. T. Spencer of Rugby, Va.

Square Dancing: Tied for first—the Mast Group, Damascus, and the Cruise Group, Crandall, Tenn. Judges for dancing: Jim Chisholm, Percy MacKaye, Mrs. John Powell and Miss May Gadd.

Folk Hymn Singing: First prize went to W. E. Alderman and Sons, Galax, Va., who sang Wondrous Love; second honors, Cruise family, Crandall, Tenn., interpreting Israelites.

Due to the semi-professional character of the group, a special award was created for the Old Harp Singers, of Nashville, Tenn. This organization is directed by Dr. George Pullen Jackson of Vanderbilt University.

MURIEL DOCKERY

White Top Mountain, prize-winning ballad singer at six.

MRS. ROOSEVELT ARRIVES

The contest was momentarily interrupted by the arrival of the party of Mrs. Franklin D. Roosevelt, who came into the arena at 12:30 P.M. Upon request, the First Lady stepped to the microphone and said, "I am very happy to be here to hear and see pure folk music practiced as it should be done. . . . I feel so much at home here among you people, many of whom knew and loved my father in the days when he lived here. . . . I have no doubt I am looking into the faces of people who did know my father—and I feel very close to you for that reason . . . you are to be congratulated that this Festival of Folk Music should have grown to be such an important institution in our American Music . . . let us enjoy the program as it moves forward."

Mrs. Roosevelt personally presented the prizes at the conclusion of a program performed by prize winners in her honor in the afternoon.

CONFERENCE HELD

After the competitions, Mrs. John P. Buchanan assembled a group of folklorists, musicians and others interested for a discussion of the functions being offered at the festival with a view of planning for the future. No formal organization was perfected, none being desired. To continue the function for which the festival was first created requires the exercise of care that the purity of this traditional music be retained, it was stated. Percy MacKaye expressed the hope that such events as this Festival can recreate anew folk material in living not museum form. This, a valuable and permanent contribution to American culture can be made.

Dubose Heyward stated that through such events as this the play instinct can be released. Such activities as were witnessed among the folk-musicians oppose and offset the inhibitive tendencies imposed upon us by

THE CRUISE FAMILY DANCE GROUP REHEARSING

the machine age, he said. Mrs. Buchanan felt the function of the festival was being realized in that those who make contact with folklore practices and folk-art are able to consciously live and feel a part of this folk age.

May Gadd congratulated the sponsors on having put in motion a definite force to preserve folk dances which otherwise, as in England, would be lost. "The English dances of many years ago are having to be retaught to the younger generations, because they, having no organized force to retain them, were lost to the cause of English folk-art." Miss Gadd stated that in her opinion, a much larger number of American folk dances can be found among our folk musicians than is evident from a mixed festival.

A cable from Elizabeth Burchenal, who is now in Germany, was read. Miss Burchenal attended the White Top festival last year and is vitally interested in the progress of the movement.

In summing up the work of the festival, John Powell said: "We who compose do not create anything new . . . we are the products of cultural tendencies and forces which come with the race of people to which we belong; as such we only re-express these tendencies in new form. Examining the art of the past we find the greatest contributions have come from those men who lived closest to the folk, and were most like them . . . art creation is not of the people who live in metropolitan centers, but rather of those whose lives are spent in true folk environment."

Plans for the festival to occur in 1934 are already under way in the capable hands of Mrs. John P. Buchanan.

Coenraad Bos to Come Here in January

Coenraad V. Bos, coach and accompanist, who has been in New York City for the past three months, sailed for Germany on August 16. He returns to America in January, 1934, to remain for the rest of the season. While he has been in New York he has coached several prominent artists in recital programs for next winter.

Mr. Bos returns to Europe for a recital tour in Germany and Austria with Maria Müller, soprano of the Metropolitan Opera. Following this he accompanies Albert Spalding during October in the American violinist's European engagements. Mr. Bos is also to play for Alexandria Trianti, a new Greek soprano, who is to give concerts in Germany, Holland and Scandinavia during October, November and December. In addition to his association with these artists Mr. Bos will play for Elena Gerhardt upon the twenty-fifth anniversary of her first concert appearance in Leipsic on November 11. At this time she will sing the first program she gave under Nikisch.

Mr. Bos also will accompany Ludwig Wüllner in a tour during the fall. Herr Wüllner, who on August 19 was seventy-five years old, is still industriously engaged with concert tours each year. On December 25, 26 and 27 Herr Wüllner will sing his annual program at The Hague, Amsterdam and Rotterdam. Upon this program there will appear The Fairy Tale of the Nightingale by Winternitz.

After these appearances Mr. Bos will sail for the United States.

Winifred Merrill Coaches with Carroll Hollister

Winifred Merrill, violinist and daughter of Dean B. Winfred Merrill of the University of Indiana School of Music at Bloomington, has been in New York, visiting friends and working on her repertoire with Carroll Hollister in New York.

Miss Merrill is a member of the faculty of the music school of the university teaching violin and ensemble and participating in the frequent concerts given in Bloomington. The music school sponsors eminent artists for regular concert series in its city.

San Francisco Audience Welcomes Hertz

Veteran Conductor Leads Fifth Concert of Summer Series

SAN FRANCISCO.—Alfred Hertz appeared publicly here for the first time in several months before an enthusiastic capacity audience to conduct the San Francisco Symphony Orchestra in the fifth concert of the summer symphony series at the Exposition Auditorium. In commemoration of the hundredth anniversary of Brahms' birth and fiftieth anniversary of Wagner's death, Mr. Hertz devoted his program to the works of these two master composers. Brahms' second symphony was given an interpretation of nobility and dignity, and the entire work was characterized by impeccable phrasing and rhythm.

As an exponent of the music of Richard Wagner, Mr. Hertz has for years been rated as authentic and authoritative. Upon this occasion he justified his reputation. From the Forest Murmurs from Siegfried to the dramatic power, and poignancy of Hertz' interpretation of Tristan and Isolde this music delighted the audience. Though it was in his performance of the Prelude and Love Death that Hertz attained his greatest height. The program ended with the Transformation Scene from Act I and the Feast of the Holy Grail from Parsifal. In these excerpts, the Municipal Chorus, finely trained by Dr. Hans Leschke, joined with Hertz and the orchestra in a stirring performance. C. H. A.

Recent Appearances of Samuel Shankman

Samuel Shankman, pianist, gave another broadcast on the Italian Hour over WMCA, August 14, playing Liszt's La Campanella. Other soloists included Signorina Esterina and Signor Mario. The announcer of this program is Silvio Minciotti. The orchestra director is Giuseppe De Luca. Mr. Shankman broadcast over WHOM on August 13, playing excerpts from Tannhäuser and Faust in duet form with Elvira Rosina Geiger and several solo numbers by Chopin. He also was a recent soloist before the Actors' Dinner Club at the Hotel Woodstock, New York, when he offered the Chopin scherzo in B flat minor and other pieces.

Mr. and Mrs. Lawrence Tibbett Have Son

SAN FRANCISCO.—A son was born here on August 17 to Lawrence Tibbett, baritone of the Metropolitan Opera, and Mrs. Tibbett. The singer's managers, Evans & Salter of New York, received this telegram: "Would like to engage you to manage a lusty seven and a half pound bellow baritone who made his début this morning at three at the Dante Sanatorium. Father, mother and son doing splendidly."

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Rose Bampton Wins Ovation As Soloist in Dell Concert

Theodore Cella Conducts His Composition, Transatlantic Liner—Work Achieves Success

PHILADELPHIA.—Hans Kindler was again conducting at the August 9 concert at Robin Hood Dell. The symphony of the evening was Cesar Franck's in D minor, to which Mr. Kindler gave an interesting reading. The other numbers were an excerpt from Wolf-Ferrari's Secret of Suzanne, the Dream Pantomime from Hänsel and Gretel and the Strauss waltz, Wine, Woman and Song. The feature of the evening was the appearance of Rose Bampton, contralto of the Metropolitan Opera, whose lovely, flexible voice and deep musical feeling once again charmed the audience. Her two listed numbers were Che faro senza Euridice from Gluck's Orpheus and My Heart at Thy Sweet Voice from Saint-Saëns' Samson and Delilah. Miss Bampton was recalled again and again, and finally Mr. Kindler, who had conducted the orchestral accompaniment, left the stage to her. Then the piano was rolled out and with Sylvan Levin supplying his usual sympathetic support, Miss Bampton sang three additional numbers.

CELLA'S COMPOSITION ENTHUSIASTICALLY APPLAUDED

On Thursday evening one of the most diversified programs of the season was offered. First came a spritely reading of Weber's overture to Oberon with Hans Kindler conducting. This was followed by four numbers by the Strawbridge and Clothier Chorus under the able direction of Dr. Herbert Tily, with Olive Marshall as the excellent soloist. Concluding the first half was Transatlantic Liner, played for the first time in Philadelphia and conducted by the composer, Theodore Cella. The number, which is in five sections, is a pleasing recording of impressions of an ocean trip. It has a true jazz color, but jazz nicely written and discriminatingly used. Orchestral colors are handled expertly and Mr. Cella's interpretation of his own work was markedly authoritative. It was received enthusiastically by the audience who appreciated the composer's expert direction of a brilliant orchestral work.

After the intermission Wagner's prelude to Lohengrin was played with Mr. Kindler conducting. This was followed by three Victor Herbert numbers sung by the chorus, with Carolyn Thomas and Henri Scott taking the solo parts. The chorus work was well balanced and showed the results of much care and thought in preparation. The program closed with an andante for strings and the polonaise from Eugen Onegin by Tschaikowsky.

CLASSICAL AND MODERN PROGRAM

On Saturday evening's program the old and new were combined, Bach and Brahms contrasted with Soviet Iron Foundry. Mr. Kindler conducted his own arrangement of two movements of Bach's concerto in G for Organ. Mr. Kindler's orchestration met with a warm reception. This was followed by the Brahms E minor symphony No. 4, which brought the conductor an ovation at the conclusion. The remainder of the program was all-Russian, opening with Mossoloff's eccentric Soviet Iron Foundry. The other numbers were the entr'acte from Khovantchina, Liadoff's Music Box and Rimsky-Korsakoff's Spanish Caprice, all well done.

IL TROVATORE PERFORMED

Verdi's opera, Il Trovatore, was given a highly successful performance at the Dell, to a capacity audience. Bianca Saroya was Leonora and did excellent work, both vocally and dramatically. Kathryn Meisle, the Azucena, was outstanding in this rôle. She was in particularly fine voice and used her tones with consummate artistry, while her characterization of the Gypsy woman was vivid and convincing. Frederick Jagel as Manrico surpassed even his notable work of former weeks in Aida and Faust, singing and acting with consummate art.

Agnes Davis had the part of Inez; Martino Rossi was an able Count di Luna; Harold Kravitt was Ferrando.

The opera was well staged and the chorus did smooth and effective work throughout. Alexander Smallens again conducted.

E. F. S.

Fine Arts League Is Formed in Joplin

Group to Sponsor Musical Events

JOPLIN, MO.—A new organization, The Fine Arts League, has been formed in Joplin, Missouri, to take over the work of the Joplin Music Club, the Joplin Civic Music Association, and the Joplin Civic Theater. Its aims are to encourage creative art, to foster education in and uphold high standards in the fine arts both in the city and in inter-community work, and to assist in carrying out the plans of the National Federation of Music Clubs.

A program of musical attractions and dramatic productions and art exhibits has been worked out, including twelve concerts, three civic theater productions, and two exhibits. The opening concert is to be a recital by Helen Marshal, Joplin soprano who has studied in New York and Paris. Phillip Abbas, cellist and instructor at the Kansas State Teachers College of Pittsburgh, will appear. Other nationally known artists or ensembles will be asked to appear for full programs, or as guest artists for choral concerts. Music students of the Fine Arts League, the string ensemble from Drury College, Springfield, Mo., and a "Baby Artists" concert, are also scheduled.

Membership fees in the league are $5.00 for adults, $2.50 for students and children, thus providing a program that would have cost $9.50 in dues to the separate units which have been united for a nominal sum. This is in line with the league's desire to promote appreciation for the fine arts.

August Junge is president of the body, and the board of governors includes Mrs. Jay L. Wilder, Mrs. W. F. Bohne, Johanna Cotton, Marie Guengerich, Mrs. Robert W. Friedheim, F. C. Wallower, Oliver Sovereign, O. M. Spratt, and Albert Newman, jr.

Members of the league gave their time to special broadcasts over the local radio station in promoting sale of the memberships so that a fund would be established to procure the necessary talent for the season's program. Lillian Seller, field secretary of the Kansas City Horner Conservatory, was a guest speaker at the meeting which inaugurated the membership campaign.

H. D. R.

American Carillonneur for Chicago Fair

HOUSTON, TEXAS.—In the Belgian exhibition at the Century of Progress in Chicago is a typical Flemish village with replica of some of the ancient buildings of Belgium. One of these is the Tower of Ghent, which is to house the carillons to be heard on September 1. Henry S. Wesson, the carillonneur, is an American from Navasato, Texas, and the first American graduate at the School of Carillon Art, in Malines, Belgium. He has been organist of the Church of the Holy Apostles, New York, director of department of organ at Chicora College, Columbia, S. C., and director of organ and theory at Ward-Belmont School Nashville, Tenn.

El Paso Junior Orchestra Makes Début

EL PASO, TEX.—Fifty young El Paso musicians playing together in public for the first time gave a creditable performance at the pre-season concert of the El Paso Junior Symphony Orchestra, August 8. William Balch and Karl Johnson divided in directing the eight regular numbers. Wayne Manning gave a violin solo, Harold Hampton a vocal solo and Douglas and Lorene Dunn a clarinet and flute duet with Dorothy Learmouth as accompanist.

The idea back of the Junior Symphony Orchestra is to encourage musical appreciation among the young people of El Paso and vicinity, to find and develop talent for the El Paso Symphony Orchestra and to give to young musicians an opportunity and outlet for artistic musical expression.

The Junior Symphony is being sponsored by fifteen social, civic, and service clubs including Rotary, Kiwanis, Lions, Optomist, 20-30 Club, Chamber of Commerce, Junior Service League, Altrusa, League of Women Voters, Women's Club, Pilot, Business and Professional Women, Woman's Department Chamber of Commerce, Women's Auxiliary of the College of Mines and Pan American Round Table. A Junior Symphony Association has been organized with a staff of elected officers and a board of directors appointed by the individual clubs sponsoring the Junior Orchestra. The association is planning a membership drive to obtain a thousand members. The annual membership fee of twenty-five cents is to purchase instruments for any boy or girl who may be unable to buy their instruments and to supply music.

William Balch, director of music in the El Paso Public Schools is organizer and director of the orchestra with Mrs. A. F. Quisenberry, president. He is being assisted by several members of the El Paso Symphony Orchestra and plans are made for a number of concerts during the coming year.

Florenc Watkins, teacher, singer and writer, is enjoying a successful summer in Chicago as teacher at the Chicago Musical College during the summer master classes. Mrs. Watkins is prominent as a singer in Chicago. Upon her return to El Paso in September Mrs. Watkins will resume her teaching and again offer two scholarships for voice.

Francis Moore, pianist of New York, who is conducting master classes in El Paso, appeared in two recitals in the home of his sister, Mrs. William R. Brown. Mr. Moore will leave soon for New York.

H. Arthur Brown, conductor of the El Paso Symphony Orchestra, was to conduct three Sunday concerts for the Dallas Symphony Orchestra beginning August 13. He will fly to El Paso from Louisville next winter to conduct concerts of the El Paso Symphony Orchestra.

Karma Deane and her two protégés, Laurita Westrup and Luz Villalobos, have returned from San Francisco, where they studied dancing with George Pring of the Theodore Kosloff Studio and Adolph Bolm of the San Francisco Opera Ballet. The Deane Studio will begin classes early in September.

Marguerite Flint, program chairman, assisted by Louise Billard and Eloene Baldwin presented a program of modern composers for the MacDowell Club, August 8. Virginia Bean, MacDowell Club chairman, presided.

F. W.

IRRA PETINA,
artist-pupil of Harriet van Emden, is appearing in opera at Robin Hood Dell under Alexander Smallens. On August 28 and 29 she will sing the title rôle in Carmen.

Sokoloff Ends Outdoor Summer Concert Series at Music Hill

Largest Audience of Season Hears Kaufman With New York Orchestra

WESTON, CONN.—The first summer season of the New York Orchestra, Nikolai Sokoloff, conductor, ended on August 15 with a concert given before an audience of more than 3,500, the largest crowd of the series. Harry Kaufman, pianist, was the soloist in Gershwin's concerto in G, and the other numbers were César Franck's symphony in D minor, the Prelude and Love Death from Wagner's Tristan and Isolde and Tschaikowsky's 1812 overture.

The final event found all the participants in excellent mood and complete attunement with Mr. Sokoloff. The purely orchestral numbers were given performances that attested the fine musicianship of Mr. Sokoloff and the sensitive response of his men. Mr. Kaufman scored as the protagonist in the Gershwin work, a vehicle which admirably displayed his technical brilliance and depth of artistic concept. The audience was keenly enthusiastic and their applause left no doubt of the warmth of their appreciation. Among those present were many prominent in music and the other arts. Mr. Sokoloff received a baton, made of maple, ebony and mother of pearl, from Ignatius Wrozina, violin maker of Bridgeport.

SUMMARY OF SEASON

This concert ended a season which opened July 6. Fifteen of the scheduled eighteen programs were given, the other three postponed on account of rain. Of the ninety compositions planned for presentation, eighty-eight were played. Only two numbers were repeated and this was because of popular demand. The series has been well attended throughout, and for the last event hundreds of extra seats had to be provided and even then all the audience could not be accommodated. The success of the season is believed to establish the future of Music Hill as a Fairfield County institution.

S.

Harold Samuel

Famous British Bach Authority

WILL return to America again early next January for another concert tour, and will give two series of his famous lecture recitals on Bach in New York.

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Steinway Piano

Musical Comedies Draw Throngs in Cleveland Outdoor Setting

Gallo Announces Week of Opera—Concerts Arranged for Coming Season

CLEVELAND, O.—Thousands of Cleveland light opera lovers are being entertained on four evenings of every week by an opera company, under the direction of Handel Wadsworth, who has succeeded in staging musical shows of yesteryear most adequately at Wildwood, new home of outdoor opera. Said Pascha, Chimes of Normandy, Maritana and Robin Hood have been performed with zest. Earl Hartland, Atwater Kent Prize winner, proved a welcome acquisition to a talented all-Cleveland cast including Elroy Ward and Harold Mulleneaux, both of whom displayed exceptional histrionic ability. Others featured prominently were Michael Huber, Carl Bauer, Lionel Boettcher, Norman Roman, Anne Carol Prie, Marietta Tate, Marie Haynes, Robert Brink and Helene Mathieu. The ballet, under the direction of Billie Sharpe, has done excellent work and so has Louis Rich's orchestra. The operas still to be presented include Victor Herbert's Sweethearts.

SAN CARLO OPERA PLANS

Fortune Gallo has made definite arrangements to occupy the huge stage of Public Auditorium during the week of September 11, offering nine operas under the baton of Carlo Peroni at popular prices. A cast including Ina Bourskaya and Leon Rothier is promised by the impresario. The performances will be sponsored by the Garden Club of Cleveland. The tentative list of operas is the following: Carmen, Romeo and Juliet, Madame Butterfly with Hitzi Koyke, Rigoletto, La Boheme, Faust, Il Trovatore, La Traviata, Pagliacci and Cavalleria Rusticana, and Hansel and Gretel in English.

Arrangements have been completed to give Cleveland and northern Ohio twenty grand opera performances in as many weeks during the coming winter season. An elaborate program has been conceived by Maurice Frank to produce an established and popular opera cycle at Public Hall.

That there will be no dearth in first class music offerings this winter has already become a certainty. Announcements from managers, professional and otherwise, tell of many a delectable concert. Thus the Cleveland Concert Course under the management of Mrs. Emil Brudno will present on five evenings at Public Music Hall at low prices the following attractions: November 3: Shan- Kar Hindu Dancers; November 17: Fritz Kreisler; January 12: Heinrich Schlusnus, first appearance in Cleveland; January 26: Myra Hess, also first time in recital; and February 9: Maria Jeritza.

Charles Wagner is negotiating for a course comprising John Charles Thomas, Teresina, Doris Kenyon, Mischa Elman, Sigrid Onegin (who has never been heard here in a full recital), and Walter Giesecking.

Artur Rodzinski, the new conductor of the Cleveland Orchestra, is expected to arrive here in two weeks, and we hope to be able to announce his plans very shortly. That he will produce Tristan and Isolde on the stage of Severance Hall on three successive days has already stirred our musicians to a high degree of expectancy. R. H. W.

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—*Sydney Sun, Dec. 7, 1931.*
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Opera and Dance Groups at Stadium

(Continued from page 7)

a commendable freedom from redundancy. Mr. Dubensky, who is a second violinist in the orchestra, was persuaded by Mr. van Hoogstraten to lead the orchestra in a repetition of the work, which was enthusiastically applauded.

The first complete performance of Rimsky-Korsakoff's suite, The Snow Maiden in these concerts is also to be recorded. The playing of the orchestra under the able leadership of Mr. van Hoogstraten was of a high order.

TAMIRIS AND BAHAMANS APPEAR

Tamiris and the Bahama Dancers were presented to the Stadium audiences of August 18 and 19. Both Tamiris and the Bahamans have been seen in New York before, but it was the first time that either had appeared with as conservative an organization as the Philharmonic forces. Perhaps for this reason the combination had too much contrast. All of the programmed dance numbers were of primitive origin, with those of the Bahamans being of an extreme nature. It is unfortunate that much of this type of dancing has been heretofore relegated to the Harlem regions, for those of us who are not sufficiently well acquainted with the true art of the Bahamans might find difficulty in differentiating between what has become banal and what is genuine.

Nevertheless there were color, fire and virility in the dancing with added emphasis on genuineness given by the use of the gourd and tom-tom. There is no attempt at any subtlety in these dances; it is a primitive art offered with complete unsophistication. Songs and shouts add to the effect.

The listed numbers of the twelve dancers, of which the leaders are characteristically named Motorboat and Pearl of Nassau, were: Crow Dance, Dance of the Cocoanut Grove, Gris-Gris Ceremonial, Bamboula Dance, Jumpin' Dance and Fire Dance in which Tamiris also participated. As solos she presented Five Negro Spirituals, a South American Dance and Impressions of the Bull Ring and also participated in the Gris Gris adapted by her for dance from a West Indian ceremonial.

Tamiris was best in her two last solos and was heartily applauded. Mr. Lange conducted the orchestra ably.

Sunday's program, under van Hoogstraten, included Schumann's fourth symphony, a Bach Brandenburg concerto for strings, the suite from Sylvia by Delibes, Ravel's La Valse and the prelude and finale from Tristan.

Godowsky Master Class Events

LOS ANGELES.—The approach of the end of the third week of the Godowsky Master Class found many prominent teachers and pianists in attendance. Young Zadel Skolovsky, a scholarship winner, played the Saint-Saens G minor and the Tschaikowsky concertos (with Alexander Kosloff at the second piano) with brilliant musicianship. He has been trained by Isabelle Vengerova and shows evidence of unusual gifts. Another Vengerova pupil, Ethel Chasins, likewise holds a scholarship. She has a splendid natural mechanism, beautiful tone and a discerning interpretative sense. Both Miss Chasins and Mr. Skolovsky are offering some of the most acceptable work thus far revealed by the members of the playing group.

Audray Roslyn of New York, a pupil of Josef Lhevinne, also acquitted herself with distinction and so did Alexander Kosloff of Los Angeles, who received his training in Moscow. Miss Roslyn and Mr. Kosloff also are scholarship winners.

The class has been augmented by the following late arrivals: Mrs. Frank Thornberg, Boise City, Ida.; N. A. Hurrle, San Francisco; Robert Shauklin, Wichita, Kans.; Juliet Redfern, Des Moines, Ia.; Rose Lang, Los Angeles; W. L. Hawk, Long Beach, Cal.; Marvel Garbeson, Wichita, Kans.; Adele Marcus, San Francisco; Florence Fernald, Santa Barbara; Gertrude Turnell, Yuma, Ariz.; Martha Dupree, Memphis, Tenn.; Gertrude H. Nourse, Des Moines; and Martha Reynolds, Portland, Ore.

J. G. W.

Hurok Musical Bureau Notes

Current activities of the attractions which the Hurok Musical Bureau is bringing to this country next season include the appearances of the Monte Carlo Ballet at the Alhambra Theatre in London. This engagement followed a similar series in Paris.

The Vienna Choir Boys, now in the Tyrol at their summer home, arrive here on October 20 and open their American season in Baltimore three days later. They are booked solidly until February 15. In addition to their choral numbers, their repertoire consists of the operettas The Apothecary (Haydn), Bastien and Bastienne (Mozart), and Wedding by Lanternlight (Offenbach) which they have not given in this country before.

Shan-Kar and his Hindu Dancers and Musicians are at present in India fulfilling engagements in Calcutta, Bombay and other cities. They sail from Calcutta on September 16, reaching New York about a month later, where they will open October 18 or 19. Their bookings, which are almost complete, will bring them to California and back.

Egon Petri, Dutch pianist, who has concluded a master class at Mills College in Oakland, Cal., is now resting on the coast before opening his tour in October.

Poldi Mildner, young Viennese pianist, who made her New York début last year, is in Austria. She is coming here early in January for a stay of three months.

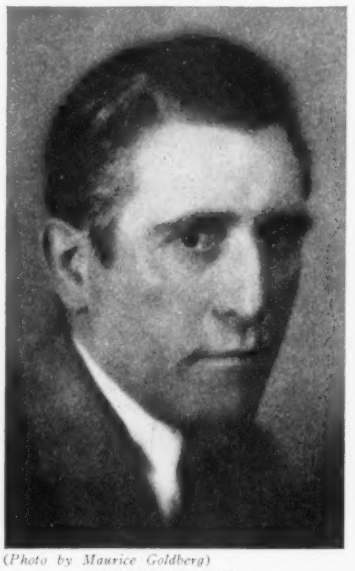
The Teatro dei Piccoli, which has been in this country since last December, recently concluded an engagement in Philadelphia, after which they left for the Pacific Coast, opening at the Columbia Theatre in San Francisco on August 24 for a run of two and a half weeks. Next they go to Los Angeles for a week and then to Hollywood to make a picture for the Lasky-Fox organization. The Piccoli's further schedule includes another engagement in Los Angeles and a tour to New York.

Seagle Becomes Dean of New York School of Vocal Art

Oscar Seagle has accepted the invitation to become dean of the New York School of Vocal Art in Carnegie Hall, New York. The faculty includes Luella Melius, Ralph Errolle, Herbert Gould, H. Maurice Jacquet, Thais Lawton and Beverly Bayne.

Mr. Seagle and Mme. Melius are both former pupils of Jean de Reszke.

Mr. Seagle continued with de Reszke as assistant and associate in his Paris studio



(Photo by Maurice Goldberg)
OSCAR SEAGLE

for fourteen years. Since then he has taught in New York and during the summer at Schroon Lake, N. Y.

According to a statement from the school, "In allying himself with the New York School of Vocal Art, Mr. Seagle will have an opportunity to carry on his work in collaboration with associates whose aim and work reflect the purpose of the institution operated on a non-profit basis, namely that young aspiring vocal students as well as professional singers must learn that singing is a matter of serious study and that success in that field means hard work, indefatigable application and real love of the art.

"The New York School of Vocal Art accepts no students without a preliminary test and then only upon recommendation of the audition committee and after an approval of the dean."

The school year, consisting of forty weeks, will begin September 18. Examinations for regular candidates for admission will be held on the second Tuesday and the second Thursday of September. Contestants for scholarships will be heard on the first Tuesday and the first Thursday.

M. Murray Weisman Appointed Manager of Carnegie Hall

Robert E. Simon, president of the corporation which owns Carnegie Hall, New York, has announced the appointment of M. Murray Weisman as manager of Carnegie Hall. The coming season marks the forty-second year of this music center. The policies established recently of modernizing studios in the building and the adjoining properties will continue. Other policies adopted within the last year, such as reduction of the flat rental rate for the music auditorium and the conducting of an art gallery for artist-tenants, remain unchanged. An innovation this summer, namely, the rental of the hall for broadcasting purposes by manufacturers, has led the management to consider this use of the auditorium as a permanent feature in its rental policies. Plans are now under way for a series of commercial broadcasts, to which the public will be invited throughout the season.

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Late Vincent d'Indy Leaves Notable Book on Composition

Third Volume of Treatise by Deceased Master Published Posthumously in Paris—A Digest of Its Contents and Treatment

PARIS.—Quite some time ago, my editor asked me if I knew when the third volume of d'Indy's *Cours de Composition Musicale* was coming out. I did not know, and the probable date of publication was part of the last conversation I had with the French master.

"Alas," he said, "I do not know exactly when it will appear, though it is practically finished. I am getting everything ready, putting everything in order, for the time of my departure will soon come; and I am grateful to know that my thoughts on composition, as formulated in the *Cours* will remain and may help to guide still others into a greater love for and comprehension of the unchanging Principle of Eternal Beauty. For believe me, *mon enfant*,"—I was always happy when d'Indy called me *mon enfant*,—"Beauty is eternal and its principle can never change."

The corporeal d'Indy is no longer here, but the world is enriched by the work he left, monuments of purity, self-abnegation and spiritual idealism. One of these monuments is the Course in Musical Composition, the third and posthumous volume of which has just been brought out by Durand and Co., 4, Place de la Madeleine, Paris. This announcement will bring joy to many and the book has been waited for by musicians, teachers, theorists, writers and (I hope!) students also, the musical world over.

The first volume of this overtowering work is devoted to aesthetic theory, rhythm, melody, harmony, expression, etc., the second to fugue, sonata, variations, symphonic music and so on. The third volume, recently become available, is, like its predecessors, done under the editorship of Auguste Sérieyx, and is devoted to the complex symphonic forms, the study of which presupposes a certain preliminary knowledge of instrumentation. The purpose of the Course being the methodical teaching of the various ramifications of the art of composition, the authors were wisely led to precede this tome with valuable remarks on the orchestra, the function and normal employment of each of its principal instruments, as well as a statement of the fundamental laws of "veritable instrumental Language, by which they find expression, language in all points analogous to the verbal language by which we express our ideas."

The limits of this article do not permit me to give a detailed notion of the contents of this remarkable and precious production, and I can only offer the reader a rapid glance at the six chapters comprising it, and do so in the hope that this will inspire him to acquire, study and make his companion, a treatise that is certainly one of the most valuable and highminded in the entire realm of musical (artistic) literature.

WHAT D'INDY DID

The Concerto and the Solo Concerto are taken up in the first chapter,—a form in which the *reciting* instrument is alone in principle, but in which the rôle of accompanist devolves upon the entire orchestra. The Symphony Properly Speaking, treated in the second chapter, is so closely connected with the Concerto, that these two forms are necessarily studied consecutively. The Symphony, however, is more closely related to the orchestra than any other genre—it has even been called "Sonata for Orchestra"—for it is the prototype of all purely musical form and its instrumental complexity is the reason for its inclusion in this volume.

In the third chapter, Accompanied Chamber Music is considered. Here, in opposition to the Concerto, the accompanying orchestra is replaced by a single instrument, usually the piano. If to some it seems strange to study chamber music in connection with the orchestra, the logic of doing so is seen when it is realized that the "concerted character of the reciting instruments (always a number, never one alone) presupposes a working knowledge of instrumental polyphony."

CHAMBER MUSIC CONSIDERED

The String Quartet, object of the fourth chapter, is a special phase of chamber music and as a form it occupies such a preponderant position in symphonic music that an individual study of it seemed necessary. "It may well be said of the String Quartet, that it is a 'symphonic quintessence,' containing the highest and ofttimes the most abstract expression of all music." It is therefore apparent that its study should not be undertaken until all the other symphonic forms, of which it is a sort of synthesis, are fully comprehended. In addition to which, its very complexity necessitates a profound knowledge of stringed instruments and their usage, in a word, of the elements of the Orchestra.

The Symphonic Overture is studied in the fifth chapter, the Symphonic Poem and Fantaisie in the sixth. In the beginning of the book are these words:—"Composition is the coordination of unequal elements." And after a study of Vincent d'Indy's "Course" we know of what these elements consist, for the musician. They are "determined thematic personages, functioning according to their character, in the perspective of modulations." Musical composition is nothing else, but it ought to be all that! IRVING SCHWERKÉ.

Music Notes From Coast to Coast

GRAND RAPIDS, MICH.—Marjorie McClung, soprano, and Betty VandenBerg, pianist, daughter of Senator Arthur H. VandenBerg of this city, have been soloists with the orchestra at the National Music Camp at Interlochen, Mich. Both young artists will appear with the Detroit Symphony Orchestrad during the coming season.

Junior Glerum received a scholarship at Interlochen for outstanding work on the clarinet. Other Grand Rapids music students who have enjoyed the privileges of the camp this summer are Marianne DeLamarter, harpist; Jeannette Campbell, who has held first chair in the orchestra for three years; Eleanor Perrigo, Betty Behler, Jane Kraft, Jean McFarland, Elaine Angelbeck, Elouise Fortier, Lucille Waltz, Robert Kruizenga, Henry Bruinsma, Louis Vanamanen, Gerald Tornga, John VanderVeer, Edward Southway, Louis VanderKay, Frederick Geib, Lyle Rigney, William Harris, Eugene Richmond, Harold Phillips, John Sonnevelt and Gerald Mulder.

A company called the Musical Arts Laboratories, Inc., of Grand Rapids, has been formed, for the manufacture of an amplifier for fretted instruments. The instrument is a radio-like box fourteen inches square, and weighs ten pounds. The pick-up is about the size of a silver dollar, and is attached to the violin, cello, or other instrument, amplifying the sound from one to twenty times the original volume. The adjustment is made by the player. The president of the company is C. L. Beach, formerly general manager of the Bush and Lane Piano company of Holland, Mich.; the vice-president is Harry A. Yeider inventor of the device; and the secretary is J. Francis Campbell, formerly connected with the York Band Instrument company.

H. B. R.

INDIANAPOLIS, IND.—Mendelssohn's Elijah with a chorus of sixty voices selected from various church choirs was presented at the Indiana Masonic Home on August 10. Ruth Graham, organist of the Brooklyn, N. Y., Methodist Church, directed a well balanced chorus which sang their part with expressiveness and tonal purity. Anna Laura Cree of the Third Presbyterian Church in Pittsburgh, Pa.; Katherine Dunham Ladlow, former soloist of several Indianapolis churches; Vaughn Cornish and George Kadel were the soloists. The auditors bestowed unstinted applause.

The Indianapolis Civic Orchestra, which presented a number of concerts in July, is giving four concerts in August. The appearances of the orchestra are under the auspices of the Federation of Community Civic Clubs.

Donald C. Gilley, A. A. G. O., college organist and director of music at Earlham College, Richmond, Ind., has resigned his position and will come to this city in September to teach at Butler University.

The Martens Concerts, Inc., have announced their artist course for the coming year. The list includes Rosa Ponselle, John Charles Thomas, Sigrid Onegin, Mischa Elman, and the Cincinnati Symphony Orchestra with Eugene Goossens conducting, and with Walter Gieseking as guest soloist.

The National Association of Negro musicians opened their convention here on August 13. Delegates and musicians of prominence were in attendance. H. C. G.

OMAHA, NEB.—Louise Shadduck Zabriskie and Martin W. Bush, regular organists at the Joslyn Memorial, have, in the most recent musical events that have taken place within that building, been assisted by the following soloists: Anne Self and Beth Miller, pianists, and Mrs. Ernest Burt, violinist. J. P. D.

RICHMOND, VA.—At Massanetta Springs, on August 4, a sacred music festival, featuring a massed choir of 2,000 voices, trained and conducted by Dr. John Finley Williamson, head of the Westminster Choir School of Princeton, N. J., attracted an immense audience from this and several adjoining states. The choir was divided and sang antiphonally across the little valley at Massanetta. Many of the selections used were taken from an ancient hymnal published by Joseph Funk, called the Father of Song in Northern Virginia. A folk music festival was staged by Annabel Morris Buchanan and John Powell, bringing out many old mountain songs.

T. Michaux Moody, concert manager of Richmond, has announced his list of attractions for the coming season. These include the Vienna Sängerknaben; Efrem Zimbalist; the National Symphony Orchestra, with Hans Kindler, conductor; Shan Kar and his company of Hindu dancers; the Ballet Russe de Monte Carlo; and Nelson Eddy, baritone. The dates will be announced shortly and the performances will undoubtedly be given at the Mosque. J. G. H.

Gerster-Gardini Returns to New York

Berta Gerster Gardini has returned to New York to resume her vocal classes after a month spent in the Middle West. On her vacation Madame Gardini visited Cincinnati and Chicago and also spent a short time at Battle Creek, Michigan, where she gave a series of lectures on vocal technic at the sanitarium. She was accompanied by her artist pupil, Verna Carega, who presented a sacred program for the guests of the sanitarium.

While in Chicago, Madame Gardini visited one of her former pupils, Rosalind Grob, who is preparing to appear with the Redpath Chautauqua company in several operettas and who took advantage of the opportunity to coach these works with Madame Gardini.

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New York August 26, 1933 No. 2785

Cuba has exiled its ruler, but retains its rhumba.

—o—

The Nazis have adopted Wagner's music as their own without so far understanding its lessons of human pity and love.

—o—

News from Warsaw tells that the "*élite* list" of 30,000 chosen Polish citizens entitled to vote for members of the Senate, omits the name of Paderewski. Any list of Poles which excludes the distinguished pianist certainly cannot be considered *élite*.

—o—

Deciphering Musical Meanings

Disagreements have invariably followed any attempt to pin definite meanings to a piece of music. It is true that the general public loves to read descriptive dramatic interpretations into favorite works. Such titles as "Moonlight" Sonata, "Raindrop" Prelude, "Winter Wind" Etude, and the like, are evidence enough of a pictorial obsession on the part of the musical layman. But it is sufficiently evident that the same music suggests different things to various people. It may even be used by the composer himself to portray other emotions than he originally intended it to do—as when the music of a forgotten work is salvaged for a new opus, a practise that even the greatest tonal creators have not altogether shunned.

Famous cases of varied interpretations of a non-programmatic work may be found in the notes to almost any symphonic concert. A classic case is Beethoven's seventh symphony, which suggested an apotheosis of the dance to Wagner—a sobriquet that has somehow stuck to it—and various other emotions to diverse commentators. On matters such as this there is endless controversy, even among the experts.

Vernon Lee has recently published a volume under the title, Music and Its Lovers, which bears the subtitle, "an empirical study of emotional and imaginative responses to music." The plan of this book is of interest: the distinguished woman author and critic submitted questionnaires to a large number of persons, asking for their reactions to the question, Has Music a Meaning? But the responses did not indicate that many were in agreement. In fact, the "meanings" found were so variable as to suggest that the personal factors of memory and association were purely arbitrary.

Herein, perhaps, lies the fundamental fact about music. It is a powerfully suggestive medium, awakening in the subconscious long-forgotten impressions, memories, half-defined thoughts and vague but strong emotions. Since the background of experience varies in every individual, it is to be expected that each will have his own little recreative pattern for sounds that he hears, an unconscious reading of meaning into sensory stimuli.

This subjective factor would seem to doom any attempt to attach definite labels to themes and melodies. As long as the listener is provided with a guidebook or program, his fancies may be controlled to some degree; but, in the long run, music that endures must do so on its own merit. It is the virtue of the greatest works of music that they are more or less abstract and suggest so wide a gamut of emotion or thought to listeners. It is well that this is true, for attempts to reduce the art to a form of illustration or commentary on some literary or pictorial conception is to degrade it to the status of "incidental" music.

—o—

Debunking Atonality

When path-seeking composers several decades ago threw overboard the common rules of harmony and substituted a completely anarchic system of "do-as-you-please," their revolt shocked the authorities that had hitherto exercised a stern rule over the musical Pantheon. But among the younger radicals this was hailed with a great shout, as the bursting of one more outworn straitjacket fettering true art. Even the more or less staid neo-classicists in time were forced to follow suit, for nothing is more uncomfortable than being out of fashion.

New facets of harmonic color and poignant expressiveness were thus added to the musical palette (or rather, these had always existed and were only rediscovered). But, along with this gain there has gone a certain loss of quality. Why, for instance, is modern thematic material so much less significant, though pieced together out of bewildering combinations of tonal samples and snippets, than the strong melodies which the masters of the past two centuries made up out of the comparatively sober homespun materials at their disposal? Is it because the sense of design has decayed in an era that believes all composers are a law to themselves?

Light is shed on this matter by a thoughtful and plain-spoken article on Atonality and Chance, by Otto Ortmann, in the July issue of The Sackbut (London). Mr. Ortmann, known as a composer, critic and educator, is the director of the Peabody Conservatory in Baltimore.

"In tonality," he says, "certain tones are subordinate to other principal tones; in atonality all tones are functionally equally related to all other tones. . . . As a result, tonal succession, which was formerly restricted, becomes maximally free; and we have as our basic material twelve pitches (within an octave) which can be combined in any order. . . .

"The tonal material available is equivalent to a series of digits, let us say 1 to 9. These have no æsthetic variation among themselves, and may, with artistic impunity, be grouped in any order or to any extent whatever. A more striking example, perhaps, is given by a series of letters such as *n, k, c, g, b, f, v, t, q, l, j, p*. These can be combined into any group and no one group will have more or less 'word' meaning than any other. . . .

"Since each tone is related equally to all other tones, artistic choice cannot function. This equality means that an untrained person can produce melodies closely resembling those found in modern melodic literature; it means, further, that any random selection of tones will lead to the same end. If this be so, then we certainly have reduced artistic composition to the proverbial irreducible minimum. . . ."

In order to put the matter to a scientific test, Mr. Ortmann constructed ten atonal melodies by the arbitrary method of picking cards out of a hat, these being marked first for pitch, and then for note and rest values. The arbitrary melodies which they composed were written out along with others chosen at random from piano works by "well-known composers of recognized standing" (names not specified). These examples were submitted to several composers and teachers, with the request that they grade them on the basis of value as artistic melodies.

"The results were refreshing," Mr. Ortmann continues. "One found them equally good as atonality melodies, commenting, however, that in atonality 'anything goes.' Another found them all about equally bad. In four instances first place, in two instances second place, and in three instances third place were given to the melodies that had been compiled purely by chance. In other words, the 'chance' melodies were not merely found equal to the others, but, in these particular instances, superior. . . .

"Atonality," he concludes, "when rigidly adhered to, means the elimination of any scale of musical value. It does not preclude novel and even artistic effects; every now and then a 'chance' melody will turn out excellently; but, since the auditory effects are largely independent of the composer's choice, he can have but scant satisfaction in putting them on paper. . . .

"What holds for melody holds also for harmony. . . . Any combination is functionally no better or worse than any other. With one stroke all . . . need for limiting choice in chordal succession is removed.

"Atonality, then, in its fundamental and isolated construction, becomes mere sensorial variation, similar to the effects of the color-organ. . . . The composer's usual remark, 'But that is the way I feel it,' is not a justification; others will feel it very differently. Music takes on more and more the nature of unrestricted improvisation. . . . One thinks here of the care with which Beethoven chiseled and shaped the nuclei of his Sketch Books; of the long consideration of Brahms before he gave his first symphony to the public. . . . And one realizes why it is impossible to find lasting values or outstanding works of large proportion in atonality literature. . . . As a field for experimentation for the discovery of new clang-tints . . . atonality offers wide opportunity; as a field for the creation of works of musical value, with a marked individual stamp, it offers little, since the basis upon which artistic creation depends is, strictly speaking, not present in the atonality principle."

—o—

Economics and Art History

It has been known for a long time that the most beautiful art manifestations often take their rise as a result of profits gained in much more plebeian branches of trade. In early centuries the patronage of music was done largely by princely houses, whose particular business was the "racket" of taxing their subjects. In the early nineteenth century the middle class of merchants, tradesmen and manufacturers became supreme, and from that time on, music has been patronized by this influential and democratic strata of society. This is especially true of the United States, where no hereditary nobility ever existed and the sole wielders of power and holders of rank have been the so-called great *bourgeoisie*, or the wealthier members of the middle class. It is true also that the majority of composers of the last two centuries have been members of the petty *bourgeoisie*, or unmoneyed middle class.

The type of musical performances existing in any country, of course, is determined by the tastes and desires of the class that patronizes it. If we now look back upon the music of the eighteenth and earlier centuries with delight because of its freshness, exquisite taste and charming *ésprit*, it is because the patrons of that period, whatever may have been their shortcomings in wide humanitarian interests, were in the main possessed of discrimination in art. It is interesting to reflect on the degree in which music of different periods takes its form, content, emotional coloring and technic from the ideals of the time. According to Nikolai Bukharin, whose works contain a suggestive analysis of art as related to the economic organization of a society, these factors are absolutely determined by the ideals of an age and a people. They are also powerfully colored by the social class to which the artist belongs or to which he caters.

All this is extremely pertinent to the oft-mooted modern decline in musical inspiration, which critics of all degrees of political and aesthetic faith admit is a lamentable fact. If most twentieth century music fails to satisfy the deeper needs of listeners, while bewildering them mentally and aurally with novelty of dress not always of the highest significance, is the cause not to be traced to the fact that the class which produces and patronizes the bulk of art in all countries today has lost something of its sturdy, primal strength? The frustration of artists, their economic insecurity and sense of despair are echoed in the chaotic, fragmentary and harsh-harmonied music which they produce; the artist would be the last to agree that his music is meaningless maundering. The lack of force in modern music is also significant of the frivolous dilettantism of its audience.

The conclusion seems obvious: modern music will take on a healthier tone, will regain its old abandon, joy and power, when modern society is restored to singleness of purpose, clear vision and determination to progress, whatever the sacrifice.

VARIATIONS

By Leonard Liebling

PALMA (MAJORCA).—Musical Courier readers are familiar from previous descriptions, with the Capella Classica and its leader, Father Tomas. They know, too, that the talented and indefatigable *padre* gathered his singing material from the ranks of working people in and about Palma, and that within the period of several years he trained and rehearsed them into an ensemble of such outstanding ability that they have won the warmest kind of praise from all the noted musician visitors to the island—including De Falla, Tansman, Arbos, Sokoloff. It is familiar history also, that Father Tomas was instrumental in founding and fostering the Chopin Festival, which is an annual event in Palma each Spring and includes concerts at the Chopin shrine in the monastery near here, where he spent the winter of 1839-40.

I had several meetings with Father Tomas, and like everyone else who has met him, I was deeply impressed with his lovable personality, wide musical knowledge, and burning artistic faith. Absolved from regular priestly duties so that he may devote himself completely to his valuable tonal labors, Tomas, with practically no financial recompense, has carried on his work with almost unbelievable zeal, fired his unpaid Capella with his own glowing enthusiasm, and gradually made their concerts and the Chopin Festival matters of real pride with the cultured residents of the island.

"Of course," as Tomas told me, "enterprises of that kind need more than pride to support them, and I have had a hard struggle, and am still having it, to find the money which is indispensable for our dignified representations each Spring. We have brought orchestras and conductors to Majorca, and this year went so far afield as Madrid, whose fine symphonic organization, under Arbos, was with us for several days, and gave wonderful programs of the best music. We have had great help, too, from Manuel De Falla, and from George Copeland, the latter having been our piano soloist on various occasions. It still is a difficult thing to win audiences large enough to enable us to manage the money outlay, for there was very little musical culture on our island when I first went into this work. The Mallorquins were familiar chiefly with their own folk tunes; we had few pianos, and practically no teachers.

"I had to make up my chorus largely of untrained voices, although I found much inherent quality, and a tremendous desire to learn. In the beginning, only a few of my singers could read music, and had to rely solely on their ear. We rehearsed unremittingly, always in the evening, for I could not get my chorus on hand until they had finished their regular daily pursuits. Once under the spell of the ancient classics in which we specialized, my singers labored with zealous faith, and no periods of rehearsing were too frequent or too long for them. I still lack finished soloists, but I expect to get them in time.

"In order to carry on the Festival, I must raise a considerable sum each Spring to cover the deficit, but I manage always to come out with a clean slate in the end, owing to the generosity of those Mallorquins who understand what such a work of culture means for our beloved island. Last Spring the deficit was about 8,000 pesetas, but I am happy to say that it was raised ungrudgingly."

The rotund, soft-voiced, smiling-eyed priest said nothing about his own vast abilities and his illimitable knowledge of musical lore and repertoire, but I probed into those for myself. He studied at the Barcelona Conservatory and graduated with high honors. He is a skillful and sensitive organist. He seated himself at my piano and discoursed on Spanish folk song, Catalan, Castilian, Andalusian, examples of which he played in the original, and then with exquisite modern harmonization. I found him equally versed in the symphonic and other musical literatures. We discussed Strauss, Brahms, De Falla, Stravinsky, Wagner, *et al.* I had some books of songs which Father Tomas did not happen to know. I played the accompaniments and he sang the vocal parts at sight, with infallible correctness.

"Would you like to hear the Capella Classica?", he asked modestly. Assured of my sincere wish, he promised to arrange a private recital, and a few days later I received his bidding for an evening visit to the chapel of the ancient Almudaina Palace (adjoining the Cathedral), which the island authorities have placed at his disposal exclusively for the drill home of the chorus.

Long abandoned as a place of worship, the Almudaina Chapel received a coat of whitewash, and in the bare chamber the Capella Classica spends its long hours of serious labors.

When I reached the chapel it was lighted only with several tall tapers, and fantastic shadows flickered on the stone walls and floors and shot up into the dome. The only hearers were my little party and the ex-wife of Joaquin Nin and their youthful son, who is following in his father's footsteps as a composer. Two benches, and a small raised platform for the singers, constituted the only furniture in the darkened chamber. The chorus numbers thirty-five.

The black-frocked *padre* raised his hands, and the music began. The program consisted of an old Villanesca Espiritual, by Guerrero; Caligaverunt, Vittoria; Don Juan i Don Ramon (Catalan folksong), Pedrell; El cant del ancells, Millet; Credo Pape Marcello, Palestrina.

The performances were nothing short of amazing; technically sure, flawless in intonation, shaded with infinite delicacy, warmed with devoted feeling. The vocalists, a mixed choir, guided by Tomas with a minimum of gesture and hardly any perceptible time-beating, were as one with their conductor. The voices, perfectly rhythmed, rose and fell in irresistibly moving waves of sound. It was singing of the loveliest spirituality, with a pure musical basis, and no effort at professional display. I own to being gripped profoundly not only with the sheer beauty of the music and singing, but also by the beatified raptness of the singers and their inspired conductor. It was an evening I shall treasure among my most valued musical memories.

After the little concert I could hardly find sufficient words of praise, and I was privileged to write some of them in the visitors' album, mentioning particularly the unique adeptness with which Father Tomas obtained his phenomenal "instrumental" effects from the concerted voices. The choir is competent to impress and astonish audiences even in the most sophisticated musical communities. It has never sung outside of Majorca, owing chiefly to lack of money with which to travel. Father Tomas would be a marvelous acquisition at the head of some world famous chorus, but when I suggested his profitable transportation to some other centre of activity, his glance rested dreamily on his little body of followers, and he answered with ineffable gentleness: "I do not care for money. This is a labor of love."

* * *

Next day, bound regrettably for America, I left Majorca for Nice (via Marseilles) in order to join the Conte di Savoia at Villefranche.

The Palma-Marseilles boat, named General de Cambon, has the distinction of owning the worst upright piano I have ever heard in my life. There was not one tinpan key—of those which sounded at all—in even approximate tune. As a badge of disgrace, let me mention that the piano was of the make of Aurand, Hirth et Cie.

My acquaintance with the hideous instrument was not a matter of touching it. I was reading in the little *salon* when I heard the shuddersome thing being played. I looked up and saw a ghostly apparition at the keyboard, a tall, angular, oldish woman with a sharp profile, and long, straight white locks à la Liszt. "Cosima Wagner," I exclaimed to myself, and indeed the likeness was startling. This synthetic Cosima left no doubt that she belonged to the old school, for her stiff fingers worked painfully through snatches of Chopin's Minute Waltz, Bohemian Girl, a Wollenhaupt etude, the Mignon polonaise, Paderewski's Minuet, a Weber rondo, and Godard's notorious Mazurka. It was altogether a queer experience out there in the Mediterranean. . . .

* * *

Nice seemed rather deserted, but showed all the outward familiar tourist-baits of the Riviera, which appeared somewhat superficial and gaudy after the sterner beauties of Majorca. "Not many Americans here, are there?" I asked the manager of the Hotel Negresco. "No—and those that have come spend all their time complaining about the high French prices and the low American dollars. It is certainly an off season here for hotel keepers and gigolos." A waggish fellow, that manager.

I sought the Maison Rouge, an old haunt of mine, and found the *bouillabaisse* there as piquantly palatable as ever.

Next noon I motored over to Villefranche, and bumped into ex-mayor James Walker and wife, suntanned, sport-clothed, and bereted, who were bidding adieu to friends sailing on the Conte di Savoia. "Would you like to go back to New York?" I asked Mr. Walker, with journalistic lack of fine feeling. He grinned, and waved his hand toward the surrounding picturesqueness. "Does it look anything like this?" was all the answer he made.

Our passenger group, waiting a couple of hours for the Savoia to appear from Genoa, drank farewell cognacs and coffee at the cafés surrounding the quay in beautiful Villefranche. I asked a dock official: "What time will the Savoia leave?" "How do I know? It hasn't come in yet," he replied in proper rebuke.

At a table next to me sat an American party of three, a man and two women. He was a painter, as I gathered from the conversation, and remaining in Nice, while his companions were homeward bound. "I'm glad I'm not returning," said the man; "the civilization of the United States has gone backward. It's too much like Russia now, except that you can't get a good *kümmel* like this Eyckau we're enjoying." He tossed off his drink and added: "Well, here's luck to you. Cable me when the life gets decent over there, and I'll come back." . . .

A few passengers went aboard the Savoia in bathing suits—a large contrast from the days when at the midnight sailings from New York, the departing tourists used to give evening dress parties. . . .

* * *

ABOARD THE CONTE DI SAVOIA.—This delightful vessel, with its Summer hotel equipment, has a full sailing list, including Gaetano Merola, en route to his opera directorship in San Francisco. No other musical passengers except Mary Lewis, the soprano and Celeste Gandolfi, harpist, but no relative of our gifted Gandolfi at the Metropolitan. . . . The chief steward of the ship is named Battistini, yet does not sing. . . . On the menu today was Coupe Lily Pons, but its coldness in no way suggested that soprano.

* * *

There are pianos galore on the Savoia—and all of them in excellent tune. The Steinway in the library is a brand new gem with a golden tone.

* * *

Italian beer is excellent, and Germany no longer has a monopoly on the worthy brew of Gambrinus. *Bier, Bière, Cervesa, Cervisia*—by any name it is now enjoyable anywhere in Europe.

* * *

I toyed with the aforementioned fine Steinway one morning, and had just maundered through a few Debussy harmonies, when a stout American female came up and said, "Do you play any of Scribane's music?"

"Yes, I do," I replied, "but I like Straiviansky's better, of the Russian school."

"I don't know any of it," the elderly one went on; "what is it like?"

I played a page or so of Moszkowski's Caprice Espagnol. "It is pretty," commented the listener, "and so Russian. The Russians have their own rhythms and harmonies, haven't they?"

"Do you play?" I asked.

"Well—not exactly; just a little bit, by ear. But I love music. I come from Boston, and I picked up all I know about music at the symphony concerts in our city."

* * *

Gibraltar and the Azores behind us, we are rushing toward New York. We shall be there tomorrow—and gosh, how I dread it!

* * *

Landed at the pier, and seeing a huge NRA sign and many blue and brown eagle-eyed Customs officials, I interpreted the cabalistic slogan as Nervous Returning American. (Especially as I had a bottle of rare 1899 Otard cognac in my trunk.)

Now I have regained my confidence, but I lost the cognac. "What's this?" asked the uniformed Cerberus, as he drew forth the prized Otard. I tried wheedling humor, grinned, and said: "Hair tonic." "Let's see if it will put hair on the side of the ship," remarked the tyrant a few minutes later, as he smashed the bottle against the steel plates of the Conte di Savoia. He was the real humorist.

* * *

That same evening I went to a speakeasy, and paid one dollar each for cocktails. "NRA—Not Repealed Apparently," I amended.

Boy Pianist Plays Farewell Before Huge Sydney Audience

Phillip Hargrave Concludes Series of Eleven Concerts—John Brownlee Delights in Three Programs

SYDNEY, AUSTRALIA.—Phillip Hargrave, the ten-year-old Australian pianist, gave his eleventh and farewell recital to a huge audience. Every available seat in the Town Hall was filled. This boy has played to 33,000 in Sydney. His program included works of Chopin, Lizst, Haydn, Beethoven, Bach, Mozart, Daquin, Granados—showing his splendid musicianship and mature interpretation. There were many recalls and scenes of enthusiasm at the end of his recital.

The Australian Composers' Competition organized by the Australian Broadcasting Commission has met with a fine response. Dr. Keith Barry, chairman of the committee of management, reports that there are almost 800 entries from all the states. All sections are well represented. The adjudicators are Dr. Arundel Orchard, Howard Carr, and Albert Cazabon for the entries from Victoria, South Australia and Tasmania. Professor Bernard Heinze, Professor Laver, Louis Laveter and Percy Jones, have been appointed for New South Wales, Queensland and Western Australia.

SUNDAY BENEFIT EVENTS

The Sunday afternoon concerts arranged by the Sydney Municipal Council have proved very popular. The audiences completely filled the Town Hall. The City of Sydney Orchestra with the State Theatre Orchestra and the Prince Edward Theatre Orchestra, which numbers over sixty performers, gave programs which were appreciated and aroused much applause. Unemployed musicians will benefit by this series of concerts. The guest conductors are Albert Cazabon, Hamilton Webber, Howard Carr, and E. Roberts. Among the orchestral items presented were the Tannhäuser Overture, selections from La Boheme, Valse Triste by Sibelius, Balfour Gardiner's Shepherds' Fennel Dance, the Meistersinger Prelude, Stanford's Irish Rhapsody, a Tschaikowsky symphony, Rossini's Semiramide overture and Quilter's Children's Overture.

To encourage the restoration of music in the home, Mrs. Walter Swinson held a meeting to arrange a series of musicales. Among those who have arranged to entertain are Mr. and Mrs. Caldwell, Consul-General for America, Miss Fairfax, Mrs. Hubert Fairfax. Mrs. Fairfax entertained 100 guests at Elaine. The artists, Frank Hutchens of the State Conservatorium and Lindley Evans, president of the Musical Association, gave two piano recitals; Kitty Glover, contralto, was the vocalist. Those present included Her Excellency Lady Isaacs, The Consul-General for America, the Consuls for Japan, Germany and Belgium, Sir Kelso and Lady King.

BROWNLEE FÊTED

The Australian baritone, John Brownlee, gave three recitals at the Assembly Hall before leaving Sydney for Paris. During his Australian and New Zealand tour he gave 150 concerts. The beautiful quality of his voice and clear enunciation have made a lasting impression. Included in his program were Beethoven's In Questa Tomba, Cesar Cui's La Statute de Tsaskoieselo, Diaz' Arioso from Benevenuto Cellini, Hugo Wolf's Verborgenheit, Lizst's Du Bist Wie Eine Blume, Vaughan Williams' Silent Noon, Jacobson's Boys, Damrosch's Danny Deever and La Forge's Song of the Open. After each group he received prolonged applause and gave as his encores Trees, Invictus and Do Not Go My Love. With Rita Miller he sang duets from the Barber of Seville and Lucia di Lammermoor. Raymond Lambert from Melbourne Conservatorium accompanied with fine judgment.

During his stay in Sydney, John Brownlee was a guest at the Music Lovers' Club. He spoke on Life in the Paris Opera on which he gave the members an interesting and detailed description. He visited Newington College and addressed the scholars, the University Musical Society and the Presbyterian Ladies' College.

EISTEDDFOD IS FEATURE

There were 4,500 entries for the City of Sydney Eisteddfod, which took place on August 21 during Music Week. Choral sections were represented by choirs from Brisbane, Ipswich, Newcastle, Lismore, Melbourne, Hamilton, Hurlstone Park, Ashfield. Twelve church choirs were entered in their section. The candidates for instrumental music were remarkable for the number competing, and elocution was well represented. Roland Foster of the State Conservatorium is honorary director. Music Week Ball will be held on August 29, a portion of the proceeds given to the trust fund for the professional musician's bed.

ELIZABETH PLUMMER.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1933

(Brahms and Wagner Commemorative Year)

Revised List, Subject to Addition and Correction

AUGUST

Till August 28 (continued from July)	Munich	Wagner Festival, Mozart Festival
Till August 31 (continued from July)	Salzburg	Salzburg Festival
August 5—September 30	London	Promenade Concerts

SEPTEMBER-OCTOBER

To September 30 (Continued from August)	London	Promenade Concerts
September 3—8	Hereford (England)	Three Choirs Festival
September 8 onwards	Munich	Richard Strauss and Hans Pfitzner weeks
October 7—9	Cologne	German Bach Festival
October 26—27	Sheffield (England)	Sheffield Musical Festival

Gabrilowitsch Leads Concerts in Series at Hollywood Bowl

(*Continued from page* 5)

Bowl, the Russian violinist scored a great success. He had to add encores by Saint-Saëns and Sarasate, and the audience was eager to hear more.

Saturday's almost entirely Italian program including, however, Tschaikowsky and Sibelius was in charge of Pietro Cimini, one of those Latin directors who can glorify melody without sentimentalizing. An elaborate ballet staged by Albertina Rasch, to music by Dimitri Tiomkin, attracted a near-capacity audience.

DUBENSKY FUGUE PERFORMED

Gabrilowitsch occupied the Bowl rostrum on Sunday afternoon showing him to be a stylist and poet of exceptional delicacy and eloquence. Schubert's Rosamunde overture was Vienna indeed of the eighteen twenties. The presentation of Beethoven's fifth may be summed up as omnipotent and profoundly serene, properly fanciful and rising to ethical heights. This was one of those performances in which an over-played work assumes new significance in every detail without deviating from the best custom. Dubensky's Fugue for violins and viola was played splendidly, as was the refined gilding of a somewhat shopworn Caprice Espagnol by Rimsky-Korsakoff. In keeping with the Sunday concert policy, a young resident artist, Eloise Rawitzer of Santa Monica, made her orchestral début, showing a well-trained, large and warm-toned coloratura soprano in the Bell Song from Lakmé. She was cordially acclaimed.

MAGNETIC PERFORMANCES

Space lacks to speak at length of the third program magnified by the Gabrilowitsch baton. Once more one of the largest audiences congregated (August 15) and was enthralled by the magnetism of the conductor's personality and presentation. An ideally phrased, truly romantic Freischütz overture served as a proper introduction to the Schubert Unfinished. The quality of phrasing, sustained and nuanced in the orchestra as Gabrilowitsch, the master-pianist would express it on the keyboard, was of entrancing appeal. The first movement seemed charged with a Faustian seeking and a dire pathos which moved hearers. By way of diversion, Gabrilowitsch offered Dukas' Sorcerer's Apprentice. Unlike some directors who rattle it off garishly and *prestissimo*, Gabrilowitsch told the "Liefancier's Tale" with all the quaintness of a Lucian and Goethe. This true version of the story enraptured an audience, and actually displayed the illustrative genius of Dukas and the capacity of the orchestra to a degree realized by few conductors. Gabrilowitsch the Wagnerian, by way of Tristan and Valkyrie, and as a folklorist in the second Hungarian rhapsody concluded another concert which showed that if the Bowl management is wise, this artist will be tendered at once a long contract for next summer. That fact would already assure subscription renewals.

Music Events at Buck Hill Falls

BUCK HILL FALLS, PA.—Wilfred Pelletier, conductor of the Metropolitan Opera, presented The Secret of Suzanne and scenes from Massenet's Manon at the Auditorium here on August 9. The singers were Queena Mario, soprano; Alfredo Gandolfi, baritone, and Louis d'Angelo, bass, all of the Metropolitan, and Dimitri Onofrei, tenor of the Philadelphia Opera Company.

The final concert of the Ensemble Art Trio was held August 24. The members of the trio are William Schmidt, assistant solo cellist of the Philadelphia Orchestra; Dorothea Noebe Lange, pianist; and Alexander Zenker, concertmaster of the Philadelphia String Simfonietta.

The Dorothy Johnstone-Baseler Harp Trio was recently heard here. This group has made many appearances in the east before churches, women's clubs and schools. H.

Foreign News in Brief

Piccaver in Film

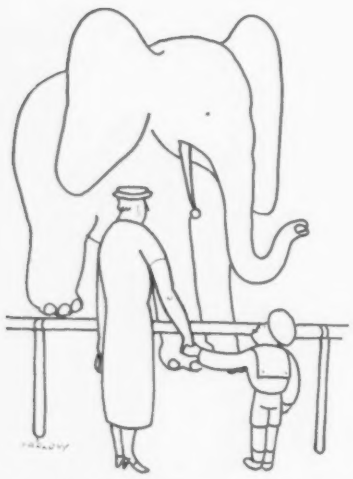
SALZBURG.—The American-Austrian tenor Alfred Piccaver will appear in his first talkie, Adventure in Lido, in the English and German versions. The music is by Kaper and Jurman, the composers of talkies in which Richard Tauber and Jan Kiepura sang. Adele Kern will also appear in the Viennese talkie, Voices of Spring. A. R.

New Graz Conductor

SALZBURG.—The management of the municipal theatres of Graz (Austria) has unanimously appointed Karl Rankl director of the Graz Opera and conductor of the symphony concerts. Herr Rankl had been offered an advantageous position in Ankora, Turkey, as the leader of the Turkish State Opera and the Turkish State Academy; however, he preferred to work in his native country. He has been active as conductor in Vienna, Reichenberg, and Königsberg. A. R.

Vocal Policeman

SALZBURG.—Karl Köstler, formerly of the Vienna Police Force, will sing in Gilbert and Sullivan's Mikado over Radio-Vienna soon. Köstler was "discovered" by the Viennese police commissioner, the late Dr. Schober and after studying with Franz Steiner for some time became an opera singer. In 1928 Franz Lehar heard him, waxed enthusiastic, and started him on his career as operetta artist. A. R.



Mother: ". . . and when he is angry, he trumpets.

Egbert: "But mother, that cannot be a trumpet. Uncle Ernest Schelling showed us such an instrument, and I'm sure it's a saxophone."

Miriam Marmein's Summer Dance Concerts

MANOMET, MASS.—An enthusiastic audience filled every available seat in Miriam Marmein's Outdoor Dance Theatre for the second concert of her summer series. Supporting Miss Marmein were her sister Irene Marmein and Rosamond and Patricia Pierce of Brooklyn and Betty Gifford of Kingston.

The program included Russian Fantasia, Tunisian Fragment, Etude in Slow Motion, Evil, Ode to the West Wind, Chronique Scandaleuse, Blue Danube, March, Etude in Fast Motion, Machinery, La Ballerine.

The last concert of Miss Marmein's summer season will be given on August 30. This will be a gala program, including fifteen numbers, several to be given for the first time. Miss Marmein will be assisted by a group of five dancers including Irene Marmein, Rosamond and Patricia Pierce, Betty Gifford and Minetta Colby.

Miss Marmein will be seen in Laughter (new), Serenade (new) Eve (new), Second Fiddle (new), Adagio in Blue, Ritual, Prima Donna, Impression of a Tennis Champion, Serpent and Gigue des garcons (by request). The group will appear in Moonlight Sonata, Bourree Fantasque (new), Pas de quatre (new), Fetes and Tartar Dance.

Miss Marmein's summer concerts have included a repertoire of more than thirty-five dances. R.

OBITUARY

Anton Witek

WINCHESTER, MASS.—Anton Witek, formerly concertmaster of the Berlin Philharmonic, the Boston Symphony and the Frankfort Symphony orchestras, died on August 19 at his home here. Mr. Witek was born in Saaz, Bohemia, sixty-three years ago. He was a student at the conservatory in Prague under Prof. Bennewitz. He came to Boston in 1908 as concertmaster of the orchestra there, continuing this affiliation for ten years until he left to take a similar post in the Frankfort Symphony Orchestra. In 1926 he married Alma Rosengron of Lindsborg, Kan., a former pupil of his. H.

Giacomo Quintano

Count Giacomo Quintano, violinist, composer and music lecturer, died on August 14 in New York at the age of fifty-nine. Count Quintano was of distinguished Italian ancestry. His musical training was received in Italy and after he had graduated from the Conservatory of Naples he gave violin recitals in Europe and the United States. In New York he was heard in recent years in Carnegie Hall and Town Hall.

His compositions included the New Air to America, adopted by the Star Spangled Banner Society, and God Save Our President, dedicated to President Wilson. He lectured on music appreciation for the Board of Education in New York schools, at Hunter and City colleges and at the American Museum of Natural History. He leaves a wife, three sons and two daughters.

Eugene Haile

WOODSTOCK, N. Y.—Eugene Haile, composer, died here on August 14. Mr. Haile who was sixty-one, was born in Ulm, Germany, coming to the United States about thirty years ago. He was the composer of several operas, among them Viola d'Amore, with libretto by Hans von Wolzogen, a friend of Richard Wagner, and The Happy Ending, put on in 1915 by Arthur Hopkins in New York. He was connected with the stage during his entire residence in this country, and his works included many pieces of incidental music.

Frederick Preston

BROOKLYN, N. Y.—Frederick Preston, organist of St. Matthew's Protestant Episcopal Church and formerly organist at the Central Congregational Church and other Brooklyn churches, died at his home here on August 14. Mr. Preston was born in Yorkshire, England. He was seventy-five years old and had lived in Brooklyn for fifty years. Surviving are two sons and two daughters.

Charles A. Hackett

WORCESTER, MASS.—Charles A. Hackett, father of Charles Hackett, of the Metropolitan Opera, and Arthur Hackett, died here in St. Vincent Hospital on August 14 at the age of eighty. He lived in Little Neck, L. I.

Joseph Henry Kern

Joseph Henry Kern, brother of Jerome D. Kern, composer, died on August 20 at his home in New York. He was a retired building contractor. Surviving, besides his brother, are his son and daughter. Mr. Kern was sixty years old. R.

Herman Bick

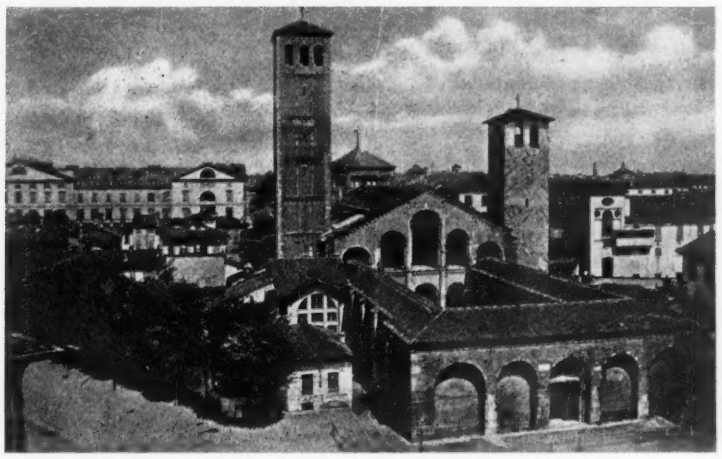
ELIZABETH, N. J.—Herman Bick, a singer with the local Liederkranz Singing Society, died on August 17. Mr. Bick was a native of Germany. He had lived here for eighteen years. His parents and a sister survive.

Milan Applauds Everyman With New Music Setting by Sonzogno

(*Continued from page* 5)

Mangiagalli and Franco Vittadini, is one of the salient figures of the youngest group of Italian composers now coming to the fore. He first attracted wide attention as winner of the prize for radiogenic music at the Venice festival last Fall, and his symphonic poems have been frequently performed here of late. His music for Everyman is not a complete lyric investiture, but a series of incidental comments. These comprise a *Te Deum*, a *Gloria in excelsis* and other liturgical pieces, also a group of interpolated lyrics of the Rinascimento, including a Serenade to the Moon.

All these pages are done with a hand surprisingly sure for one so young. The religious scores are in approved style, though disclosing modern facture. There are other moments of descriptive comment of special efficacy, as in those underscoring the Divine wrath and the apparition of Death. The dances and lyrics are decorative pages of archaic intonation. All were superbly done by the Scala forces, under Vittore Veneziani and Edoardo De Risi. Moissi, whose Italian diction was perfect, scored a triumph, but one doubts whether the mounting will become an established custom in the terrific mid-Summer swelter of Milan, where hardly a breath of air stirs through the clutter of buildings that surround historic Sant' Ambrogio.



BASILICA OF ST. AMBROSE, MILAN

Musicales

New York University Choral Concert

The annual choral concert was given at the New York University Auditorium, Education Building, on August 14. It was one of the most interesting and enjoyable of the summer school events. Under the skilled direction of Hollis Dann, the large chorus gave an admirable account of itself in the following numbers: Song of Destiny (Brahms), Mountains (Rasbach), Negro Spirituals—My Lord, What a Morning (harmonized and arranged by H. T. Burleigh) and Religion Is a Fortune (Harvey Worthington Loomis), The Butterfly (Jenkins), Requiem (Bantock), Oh, Gentle Moon (Stephen), Annie Laurie (by request), I'm Seventeen Come Sunday (folk song from Lincolnshire and Somerset) arranged by Percy Grainger, who appeared as guest conductor and had a rousing reception.

The final number was Saint Mary Magdalene (Vincent d'Indy) for chorus of women's voices, string orchestra and piano, with the soprano solo sung by Andrea Johannsen. This was beautifully interpreted with tonal richness and depth of feeling. Miss Johannsen's parts were effectively sung and she scored easily with the large audience. She has been carefully schooled, her diction is good and she has a charming appearance.

Frank Luker was the accompanist and the work of the orchestra of fifty players, whose regular conductor is John Warren Erb, added to the success of the afternoon.

J. V.

* * *

Florence Foster Jenkins Features New York Composers

Florence Foster Jenkins, soprano, was heard in a New York composers' program at Sherry's, New York, on August 17. Most of the composers were present to accompany their own numbers. Mrs. Jenkins' list held May Morn by Florence Mallory; Constancy by Grace Leadenham Austin; Dream On, Frederick Shattuck; The Isle of Romance, words by Mabel Struble, music by Duane Bassett; If I Gave You a Rose, Granville English; Your Slave am I, Louis Drakeford—the first presentation of this song, which was dedicated to Mme. Jenkins, as were the last two, As You Are to Me by Charles Haubiel, and Alborado, a Spanish song by Cosme McMoon. For The Isle of Romance Mme. Jenkins was accompanied by Harriet Joyce, harpist, and Felix Gorisch, cellist. Maud Beard was at the piano for the Granville English and Cosme McMoon songs.

Mme. Jenkins is to be congratulated on the presentation of these excerpts from the works of New York composers. The assortment she chose was of interest, variety and musical worth. The audience greeted the program with hearty applause, which the singer shared with the composers.

The vocal portion of the program concluded, Mme. Jenkins announced a musical recitation by St. Clair Bayfield. Mr. Bayfield offered Das Hexenlied (The Witch's Song) with words by Ernest Hildenbruch and music by Max Schillings. He gave a dramatic account of these lines, and Mr. Haubiel, at the piano, furnished a highly effective tonal background.

M. L. S.

* * *

La Forge-Berúmen Musicale

The ninth of the La Forge-Berúmen summer school series was given at the New York studios on August 17, before an overflowing audience. Harrington van Hoesen, baritone, was heard in old English songs and immediately won his hearers. Mr. van Hoesen has a voice of beauty which he applies skillfully. Mr. La Forge played the accompaniments in flawless manner. Mr. van Hoesen also sang Lieder and a group of La Forge compositions, including two which were dedicated to him. Elizabeth Harmeling, pianist, pupil of Mr. Berúmen, played two groups with clarity and brilliance. She has fine technical attainments, good taste and musicianship.

Emma Otero, coloratura soprano, Norma Krueger, pianist, and Frank La Forge, composer-pianist, presented the eighth in the series of summer school recitals at the La Forge-Berúmen studios, New York, on August 10. The large studios were filled to overflowing and the artists enjoyed a deserved success. Miss Otero gave pleasure with her singing of two arias and Spanish and English songs. She has an instinct for musical phrasing and possesses a voice of lovely quality and expressiveness. Mr. La Forge's accompaniments completed a fine ensemble. Miss Krueger played two groups of Chopin and revealed an agile technic and interpretative ability.

L.

* * *

Edwin and Jewel Bethany Hughes in Concert

The sixth and final recital in the series given by Edwin Hughes' master class at his New York studio was a two-piano program on August 16, featuring Mr. Hughes and Jewel Bethany Hughes. Their list held two Schubert numbers, an Andantino Varié, op. 84, No. 1, and the Marche Charactéristique, op. 121, No. 1; the Trois Valses Romantiques of Chabrier; Charles Repper's The Dancer in the Patio (believed to be the first New York performance of the two-piano arrangement of this work); Arensky's Troisième Suite, and the Africa Fantasie of Saint-Saëns.

To the performance of this music Mr. and Mrs. Hughes brought their accustomed tonal fusion and subtly shaded interpretative concepts. This team has achieved notable fusion of musicianship. Their joint art is a delicately adjusted coordination and unity of intent, qualities well exemplified in their projection of this program. The audience—which was of the capacity proportions usual to these concerts—was keenly appreciative of the excellent program so ably performed. Many encores were demanded, including a repetition of The Dancer in the Patio.

M. L. S.

* * *

Ruth Miller Soloist under Rudolph Thomas

The concert of the New York Civic Orchestra, Rudolph Thomas, conductor, at the American Museum of Natural History, August 18, had for its soloist Ruth Miller, soprano. The program opened with a performance of Tschaikowsky's Pathetic Symphony, an exposition finely conceived by Mr. Thomas and excellently projected by the orchestra. After the intermission Mme. Miller sang the Air de Lia from Debussy's L'Enfant Prodigue, negotiating its technical and interpretative difficulties with ease, coloring the pliant tones of her voice with the expressive tints demanded by this music. She appeared later in the Queen of the Night aria from Mozart's Magic Flute and revealed a notable flair for the Mozart style, as well as vocal clarity and pleasing presence. The audience, which crowded the auditorium, recalled Mme. Miller many times. Other orchestral numbers were Strauss' Serenade for Woodwinds and Horns and Smetana's symphonic poem, Die Moldau.

M. L. S.

* * *

Clay-Küzdö Pupil Presents Choral Group

Lillian Ambrose, director of vocal music at the Ursuline Academy, Bronx, N. Y., presented spirited and understanding performances of Gaul's Holy City and the Ave Maria of Cesar Franck at the academy's recent commencement exercises. Miss Ambrose is a pupil of Bessie Clay-Küzdö.

G. J.

Mr. and Mrs. Lhevinne Entertain the Hofmanns

Mr. and Mrs. Josef Lhevinne, spending the summer in Seal Harbor, Me., recently had as their house guests Mr. and Mrs. Josef Hofmann. The Hofmanns came from Camden, Me., on their yacht which Mr. Hofmann designed himself. Mr. Lhevinne is combining recreation with preparation of his programs for next winter and he and his wife, Rosina Lhevinne, teach a group of students who came to Seal Harbor with them.

Nordens on Holiday at Cape Cod

Mr. and Mrs. N. Lindsay Norden and their family are spending a vacation at Osterville, Mass., on Cape Cod. Mr. Norden was scheduled to conduct the Philadelphia Orchestra at the Dell Concert on August 2, but two nights of rain upset the order of the programs the week previous, and it was impossible for him to rearrange his vacation plans. The Reading Choral Society, which Mr. Norden prepared for the ninth symphony, appeared at the Dell in this work on July 20 and 21.

I SEE THAT

Gustav Saenger, violinist, composer, music editor of Carl Fischer, Inc., and former editor of the Musical Observer and the Metronome, was married to Mrs. Jean Ingelow Gerson at the Municipal Building, New York, on August 21.

* * *

Mr. and Mrs. Bruno Zirato and Mr. and Mrs. Bernardino Molinari returned from Italy on the SS. Rex, August 16. This was the trip of the Italian liner which broke the speed record for crossing the Atlantic.

* * *

Mme. Schoen-Rene is now at her home in Berlin, having visited London, Paris, the Rhine, Bavaria and Austria. She attended the Bayreuth Festival, where two of her pupils are singing.

* * *

Marie Von Unschuld and her students gave a recital before the assembled Sisters of the Catholic University and the Summer Course of Trinity College, Washington, D. C.

* * *

Marie van Gelder has opened a vocal studio at Mount Vernon, N. Y. Miss van Gelder formerly was first dramatic soprano of several European theatres and was a member of the Royal Theatre of Amsterdam, where she sang for Queen Wilhelmina and other royal personages. She has taught twelve years in Berlin, seven in American southern colleges and five years at the New York College of Music. She also conducted her own School of Voice Culture for speakers and singers.

* * *

Sylvia Altman, pianist, who recently won an M.A. degree at Columbia University under Dr. Daniel Gregory Mason, has twelve radio programs weekly, nine of which are given over the NBC networks. In these programs Miss Altman has the co-operation of her brother, Julian, violinist.

* * *

Frances Hall and Rudolph Gruen will present another two-piano program through WEAF from WTAM, Cleveland, tomorrow (August 27). They are to play Schubert's Marche Militaire, Une Tabatiere à Musique (Liadoff) and Perpetual Motion (Weber).

* * *

Every Thursday evening Arvid Samuelson directs the Arion Male Choir of thirty voices over WINS. On August 17 the program included ballads, spirituals and Southern songs. Mr. Samuelson also is director of the Crescendo Club, an organization which will be heard in recital at Town Hall, New York, in October.

* * *

Evelyn de la Tour, artist-pupil of Bessie Clay-Küzdö, has signed a contract for the current season to be featured at the Folies Bergères, Paris. Miss de la Tour is a dancer as well as singer.

* * *

Henri Deering will present a program of Debussy's works over WJZ on August 27. The pianist is heard each Sunday.

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ITALIAN LINE

Ludikar Represents His Homeland at Chicago Century of Progress

Former Metropolitan Basso Returns to Sing in Bartered Bride at Exposition as Artistic Emissary of Czechoslovakia

Pavel Ludikar, for some years a member of the Metropolitan Opera Company, recently returned to America after spending last season in his own country, Czechoslovakia. The popular basso sang thirty concerts there and made twenty guest opera appearances. When Czechoslovakia was called upon to be represented at the Century of Progress in Chicago, Mr. Ludikar and several other prominent Czech artists were sent to America to sing a performance of The Bartered Bride, the opera by their native composer, Smetana.

Zdenka Zikova, new soprano of the Vienna Opera, and Richard Kubla and Mirko Stork, both of the National Opera of Prague, were the others commissioned. The performance on June 24 was augmented by a second one on the following day.

FÊTED BY COMPATRIOTS

"We had a marvelous reception from our countrymen," Mr. Ludikar told a Musical Courier representative, "and the performance, if I do say it myself, was beautifully prepared. There was the fine Chicago Symphony Orchestra (Stock was one of our most enthusiastic listeners) and a chorus of 120 singers, under the expert direction of Frank Kubina. The secondary parts were well cast and the scenery from the Chicago Civic Opera brought back memories of other days. The old Auditorium was packed both times and the enthusiasm unlimited. The only thing to mar complete happiness was the intense heat," he laughed.

"You have such a thing here as an Easter egg? Yes? Well, after the performance I looked like one. You see, I was in national costume and the red necktie and blue flowers ran into the white of my shirt. I was a sight.

"During our stay in Chicago we were much fêted, being the guests of our Minister Veverka and all the Czech consuls from the neighboring cities attended. We were also received by Mayor Kelly and Mr. Vopicka entertained at the Athletic Club for us. The two tenors then went home, and Mme. Kikova and I remained to broadcast on July 4 over NBC. On the fifth we were given a reception by the Czech Society, where we both sang."

Mr. Ludikar said that this occasion marked his début as a speaker, when he told the large gathering how he had made his first appearance as a singer in Chicago. "But," he smiled, "I wouldn't say how many years ago it was. I was traveling at the time with a prominent singer as his accompanist and was called upon at the time to sing in an oratorio when one of the singers was taken ill. I had always sung, but at that time I was concentrating on my playing. From then on my voice came first."

MAY SING IN OPERETTA

Mr. Ludikar came to New York after singing at the Century of Progress exposition. He was the guest of Mr. and Mrs. Stuart Duncan at their home in Newport for a week before sailing for Europe on the SS. Champlain on August 5.

"Yes," answered Mr. Ludikar to a question put to him, "I may come back to the United States for an operetta or musical comedy. Some years ago it was the thing for light opera singers to aspire to grand opera, but now the tables are turned and many of our opera singers are going into light opera. Look at Bohnen and Maria Jeritza."

J. V.

Radio Audience Hears Stoessel Address

Abert Stoessel recently addressed the NBC radio audience over a national hook-up from Chautauqua, N. Y., where he is music director. His talk introduced a forty-five minute program whose participants included leading members of the Chautauqua Opera Association, the symphony orchestra and the chamber music society,

Mr. Stoessel began by repeating the advice to all Americans that he had given to a music-loving friend early in the season. "I was asked where one should go in the summer time in Europe to hear a rich and varied fare of concerts and operas," the conductor said. "In searching for a reply I realized that there are very few places abroad where one can hear a series of musical events that embraces operatic performances, symphony concerts, chamber music and recitals. My advice to this friend was to see America first, and I gave as a choice of localities New York City where the admirable Stadium concerts take place, Philadelphia with its concerts and operas at Fairmount Park, Boston and the famous Pops, the summer operas at St. Louis and Cincinnati, the splendid symphony concerts in California, and last of all Chautauqua, New York, with its unbelievably rich offerings of thirty symphony concerts, opera in English, chamber music, concerts, and innumerable recitals of piano, violin and vocal music.

"Having conducted concerts both in the winter and in the summer I have had an opportunity to observe the comparative receptive abilities of the two types of audiences, and I am thoroughly convinced that people who go to concerts in the summer time listen and absorb with a greater degree of receptivity because of their being in a relaxed and less distracted frame of mind.

"You may be interested to know how the musical offerings of such a summer center as Chautauqua compare with those of our major cities during the winter. Most of the major orchestras give approximately twenty programs during the season. At Chautauqua this summer we have had thirty orchestral concerts at which programs of the highest type were given. At each concert there was a major symphony (we did three by Brahms alone). The opera company presented six different productions and the repertory theatre presented five plays. All of this came within a period of fifty days, the length of the Chautauqua season.

"In closing, I should like to say a word about the character of the Chautauqua Symphony Orchestra which I have had the good fortune to lead. In a sense it is a permanent organization because the same men have been returning year after year. It represents a fine cross-section of the best of America's orchestras. Its first-chairmen held similar positions in such organizations as the Philadelphia, Chicago, Detroit, Minneapolis, and Metropolitan Opera orchestras. In it are three assistant conductors of leading symphony orchestras as well as four university professors of music. The average attendance of symphony concerts at Chautauqua is around five thousand, and we are happy to say that our audiences have been larger this summer than last year."

The Wagner Museum at Lucerne

LUCERNE.—In commemoration of the fiftieth anniversary of Richard Wagner's death, his former residence at Tribschen was opened here on July 1, as a National Museum, and fitting tribute was paid on that occasion to his memory.

In his nomadic and adventurous life, the years which he spent in Lucerne were often spoken of by him as those of his happiest

(Photo Blau, H. Niedecken, Weggis.)

"TRIBSCHEN," A CLOSE-UP VIEW

memories, where he had found contentment and amidst the peaceful surroundings of lake and mountain scenery at Tribschen, inspiration for many of his compositions.

Exiled from Dresden in 1849 (on account of his pronounced radical opinions) his wanderings had taken him at first to Weimar, where he spent some time with Liszt; here, however, he was again unable to refrain from political activities and suffered banishment from Germany in 1852, to take up his residence over the Swiss frontier.

Wagner's marriage to Cosima (after her divorce from Hans von Bülow) took place in the little Protestant Church at Lucerne, on the Schweizerhof Quay. At Tribschen their first child, Siegfried, was born on June 6, 1869, and there, between the years 1866 and 1872, Meistersinger, Götterdämmerung, and Siegfried were written.

The Tribschen property, which has now been purchased and refurnished as at the time of his occupancy, will through the efforts of the Wagner Museum Foundation and many admirers, be retained as a national memorial to the unforgettable composer.

Initial efforts and trial scores form an interesting collection; photos of Wagner's many friends, including Ludwig II, Nietzsche, etc., adorn the walls; and through the kindness of Mrs. Siegfried Wagner, the master's favorite Erard piano reoccupies its former place.

A Wagner Musical Festival was held in Lucerne on the occasion of the official opening. In the afternoon there was a reception at Tribschen given by Dr. J. Zimmerli, Mayor of Lucerne, which Eva Chamberlain, Wagner and other members of the family attended, and at which the Siegfried Idyll was played by the Lucerne Orchestra, under the direction of Anton Wermelinger.

Count Gilbert Gravina, grandson of Cosima Wagner, conducted a combined orchestra of sixty musicians, in a gala concert at the Casino Kursaal. The program in two parts included the Prelude to Siegfried Wagner's Der Bärenhäuter, the opening of the third act from the same writer's Sternengebot, and the Prelude from Die Meistersinger. As soloist, Rosalind Benedicta von Schirnach (soprano) who gained special notice in the Bayreuth

WAGNER'S "ERARD" GRAND PIANO

Festival of 1931, delivered Mita's song, from Siegfried Wagner's Der Friedensengel and Isolde's Liebestod, which opera Wagner completed on a visit to Lucerne in 1859.

Fifty years after his death, the opening of his former residence at Lucerne, must be of great interest to Wagner enthusiasts, and Tribschen is certain to become for them a lasting musical mecca.

GERALD R. COGHLIN.

Egon Petri Concludes Active Season

Egon Petri, the pianist, and Mrs. Petri left New York in April to go to Chicago. There Mr. Petri played for the Polish Chopin Funds at the request of the Polish Consul-General. In Chicago they acquired an automobile and continued cross-country to Lincoln and Seward, Neb., and Crete for concerts. In Colorado Springs Mr. Petri held a master class from May 1 to 31. During that time five recitals were given at the Broadmoor Art Academy .

As his class at Mills College in Oakland, Cal., started on June 19 Mr. and Mrs. Petri motored to the coast. In New Mexico Mr. Petri gave a concert in Albuquerque and then visited the Grand Canyon, the Bryce Canyon and Zion's Park. His master class course completed, Mr. Petri is resting, driving and playing tennis. He will start his work early in October when he returns to New York.

In February he is to play in England, appearing with the British Broadcasting Company symphony concerts in London and playing the Busoni concerto with orchestra and male choir there as well as in the Halle Concerts in Manchester. Other cities in England and Germany also are to hear him.

The Petris had intended to sail for Europe this summer but decided to remain on the coast. They will return east through the Panama Canal from San Francisco.

Virginia Colombati Tells a Story About Ortiz Tirado

Ortiz Tirado, operatic and concert tenor of Mexico, who is known for his radio recitals over WEAF and via the Victor Records, according to Virginia Colombati, was discovered by her in San Antonio, Tex., some years ago. "At that time," she says, "I was teaching in that city. I was so thrilled by the natural beauty of Tirado's voice that I offered him a scholarship, which he accepted, and which enabled him to secure a technical foundation. The progress he made in such a short time was so remarkable that I then presented him in a benefit concert in which Josephine Lucchese and I also appeared. Tirado at that time was also a medical student and he was called back to Mexico by his family because they were opposed to the idea of giving up his profession for a singing career. But in Mexico he continued the study of voice and finally became one of its leading singers. A short time ago I heard him sing over the air. I wrote him a note, which he was delighted to receive because he had lost my address. We met again and upon Tirado's return from Mexico he will probably coach his programs with me."

J. V.

Walter Rummel on Tour

PARIS.—With a season of over seventy-five concerts to his credit, which took him throughout the Continent and North Africa, Walter Rummel, pianist, has left Paris to fulfill his annual engagements in Evian, Aix-les-Bains, Chamounix, Bride-les-Bains, Le Touquet, Berk Plage, Dinard, La Rochelle, Royan, Hessegor, Biarritz and other watering places.

Hekking Ends Stay in America

ROCHESTER, N. Y.—Gerard Hekking, French 'cellist of the Paris Conservatory faculty, who was a guest teacher in the Eastman School of Music summer session, was presented by the school in a series of recitals during his stay in Rochester. M. Hekking also has made records for Rochester.

Following the summer session where he conducted master classes, Hekking went to Washington to be received by the French ambassador.

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The Mystic Realm

(*Continued from page 6*)

seventh is much too flat for use in the tempered scale. A general rule of traditional harmony is that the seventh of a dominant seventh chord shall resolve to the third of the following chord; thus this resolution naturally has a tendency to depress the pitch of the following chord. But, in addition to that, the third of any chord is much flatter in the chord of nature than in the tempered scale. Singers have a desire to sound the flat third of nature, and that has a tendency to still further depress the pitch. It is the third of a chord which gives it its character; therefore, although the two ends of a triad (represented usually by soprano and bass) may desire to hold up the pitch, they are dragged down (and cannot help themselves) by the heavily sagging third or middle of the chord.

It is no wonder, then, that an unaccompanied chorus finishes a number from half to a whole step below the pitch at which it started. And there is no way of keeping them on pitch or getting them back to pitch except through chords of the augmented fifth, and this chord is so little used in choral music as to be negligible in its effect of preserving the pitch. The chorus can, to be sure, be taught to sing chords in equal temperament, but this is a task for tyrant drill masters who believe that equal temperament is an act of God and that any deviation from it is a device of the devil. If the chorus is accompanied by orchestra there will be no difficulty, because the players set the pitch and the singers follow. But if the chorus is large and is singing with piano accompaniment, it is an almost impossible task to remain on pitch. For that reason small choruses only (just enough singers so that the instrument will dominate) should try to sing with piano; otherwise the result will be disastrous. Even four measures unaccompanied often throw the singers so far from pitch that they cannot recover.

Toward "Perfect" Brasses

A few years ago a celebrated cornetist proclaimed to the world that he had discovered the secret of building brass instruments so that every note would be in perfect tune. If it was a double purpose horn—say a trumpet in B flat with a slide to A—it would be in tune at either pitch without the necessity of changing a valve slide, etc. Millions of dollars were poured into his factory and millions of horns made and sold. But, alas! In the end players came to discover that his instruments were in no better tune than those of any other manufacturer, and it cost so much more to produce the "perfect" instruments that he was not able to compete in price and so his factory failed.

Players who should know better are always trying new instruments in the hope of eventually finding the perfect one. Now and again they come upon an instrument which, for a short period, seems to blow with greater ease than any other they have tried and they immediately proclaim it to the world as the *summum bonum* in wind instruments. After a while they discover that they have made another mistake and again begin their search for the perfect horn. That is one of the reasons why the wind instrument business is still alive and flourishing.

But there is no use trying to fool old Mother Nature and ourselves in the bargain. The principles of harmonic overtones from any given fundamental have not changed for quite a number of years and it is doubtful if they ever will. It looks as if we were in for a long battle between the invincible force and the immovable wall—our artificial scale acting as one and the natural harmonic scale as the other. At the present writing, therefore, we are obliged to acknowledge, whether we desire to do so or not, that wind instruments cannot be built that will be in tune on any note except through the determination of the performer to play his instrument in tune.

'Twixt Cup and Lip

And how, you may ask, is the performer to get his notes in tune unless his ear has been trained by years of ensemble practice with musicians who make intonation a principal business? The answer is that it cannot be done, and that is the reason why symphony orchestra players are so much better (and better paid) than run-of-the-mill tooters and gut-scratchers.

The symphony men may not know much about the theory of their instruments—probably few of them do—but they are thoroughly acquainted with every practical means of obtaining the end desired—beauty and purity of tone and intonation. If the first trumpeter has played a hard rehearsal and is then called on to play a Strauss tone poem and a Tschaikowsky symphony the same day, he may find his embouchure (generally referred to as his "lip") tiring as he nears the end of the concert. Now, with a tiring lip it is not possible to get the high notes without "pinching" or "pressing" and either of these is fatal to intonation—the notes are sure to come out sharp. Does he, then, take a chance on spoiling the end of a fine concert by playing his high A with first and second valves? Not he. He knows that the flat seventh overtone of B when played with second valve and pinched will produce A in perfect tune and with ease. And that's the way he plays it. Wouldn't he be foolish to do anything else?

As a rule, of course, the trumpeter, the cornetist, the horn player uses the accepted fingering for any note, no matter in what part of the scale it is located, because from long practice and an understanding of the principle of "non-pressure blowing" he has learned that the "regular" way of fingering is the easiest way of playing the note in tune.

(*To be concluded*)

Studio Notes

ALTON JONES

Ramon Ruiz, pianist, was presented by Alton Jones on August 14, in the second of a series of summer recitals at his New York studio.

His program began with an Adagio by Galuppi, a Gigue by Paradisi, Daquin's Le Coucou, and the G Minor Fugue by Frescobaldi, transcribed by Bartok. A sonata in F Major by Mozart was followed by an interesting group of Turina pieces,—Generalife, Danza de la Seduccion and Sacro Monte (from Dances Gitanes) and Miramar (from Contes d'Espagne).

Although this was Mr. Ruiz' first recital appearance he won immediate success with his large audience which listened to him with close attention throughout the program. His playing revealed a technic of unusual clarity, a feeling for style and nuance as well as real musical intelligence.

Gene Slingerman, pianist, was presented by Alton Jones on August 11, in the first of a series of recitals by his professional pupils at his New York Studio.

Miss Slingerman, who has been heard on former occasions at Steinway Hall and the Brooklyn Academy of Music, gave a program which included Beethoven's sonata, op. 81a (Les Adieux), a group of Handel, Bach, Graun, as well as Childhood Games by Octavio Pinto and a final Liszt group. Compositions by Debussy and Dohnanyi were also heard.

Throughout her program, the young artist showed a notable growth in technical ability and interpretative grasp, and held the interest of the large audience. B.

FRANTZ PROSCHOWSKI

On July 26, Birdie Hilb, coloratura soprano of St. Louis, gave an artistic and delightful song recital at the Proschowski Studios. Miss Hilb's first group contained two Mozart arias and an old English song. The Liebes Leben was sung with especially fine artistic finish. Miss Hilb's second group was in English and was interpreted with well-balanced expression, coupled with excellent vocal effects. The final group contained the Queen of the Night aria from the Magic Flute. In this aria, Miss Hilb displayed a dramatic feeling and a great facility of the high F *staccati*.

Her accompanist, Stanford Schlussel's sympathetic accompaniments helped to make the recital delightful. V.

SOLON ALBERTI

Artist-pupils of Solon Alberti of New York are fulfilling numerous summer engagements. Donald Walter, tenor, is singing with the Milton Aborn Company in The Bohemian Girl and subsequent productions.

Lucile Dresskell sang in a joint recital with Miles Dresskell at the McMillin Theatre, New York, on July 13. Accompanied by Sara Knight, another artist-pupil of Mr. Alberti, she sang a program at the International House on July 23 and at Grace Dodge Hall, August 2. Miss Dresskell also took the leading soprano rôle in The Sorcerer, given at International House on August 10 and 11.

Margaret McCulloch, contralto, Marguerite Antoine, soprano, and Robert Tilberg, baritone, have been soloists at the Central Christian Church this summer.

Anne Judson, contralto, has been appearing over WINS. She is also soloist at the Temple Schaarzedeck.

LA FORGE-BERÚMEN

The weekly musicale of the La Forge-Berúmen Studios was heard over the Columbia System on August 17, and presented Blanche Gaillard, pianist, Dale Gilliland, baritone, and Frank La Forge, composer-pianist. Mr. Gilliland was heard first in the Evening Star from Tannhäuser accompanied by Mr. La Forge. Later he sang songs in English. In all his work Mr. Gilliland proved effective, using his fluent voice with musical understanding. Miss Gaillard played solos with a mellow tone and good command of technic.

The weekly La Forge-Berúmen Musicale over the Columbia network on August 10 brought Maria Halama, mezzo-soprano, Mary Frances Wood, pianist, and Vaclav Divina, accompanist. Miss Halama's singing of Czechoslovakian folksongs was enjoyable and she employed a voice of beauty with musical intelligence. Miss Wood gave splendid performances of two groups of solos. She has a firm, mellow tone and unusual technical facility. Mr. Divina gave good support at the piano. D.

RUTH SHAFFNER

Patterson, N. Y.—Ruth Shaffner, soprano, is spending the summer in work and recreation at her summer place, Brookwillows. She has made regular trips into New York, and also has fulfilled engagements in the vicinity of Patterson. July 16 she was heard in Old Greenwich, Conn., and in Brewster, N. Y., on July 23. August 22 she appeared at New York University in a performance of Mendelssohn's Elijah. Her teaching activities have been carried on in the city and at her summer home. October 1 Miss Shaffner will resume her full teaching schedule in New York, her duties as soloist at St. Bartholomew's Church and her concert engagements. She has chosen a small choral group and a mixed quartet from among her students, and also is to present a number of musicales as part of her studio schedule for 1933-34. A series entitled Composers and Their Works will feature her pupils.

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NEW PUBLICATIONS

REVIEWED BY LEONARD LIEBLING

FOR PIANO AND ORCHESTRA

Concertino, for piano, with orchestral accompaniment; by Alexandre Tansman.

Tansman is about the sanest and healthiest of the younger group of modernistic composers, and in this Concertino he gives convincing proof of those qualities. It is in three movements (only thirty-one pages in length), two of them vigorous, bouncing, zestful, with open writing; and the middle section, called Intermezzo Chopiniano, lyricized gently and tinted with nostalgic harmonies of American "blues" character.

There are many of the rhythmical tricks which Tansman favors so outstandingly, and here and there certain frank and breezy passages suggest a sort of twentieth century attempt at a Bach-Handelian style. The composition as a whole, is cheery and exhilarating, and should sound well when played by so glib an executant as José Iturbi, to whom the opus has been dedicated by the Polish composer. (Editions Max Eschig, Paris.)

Reviewed by R. M. Knerr

Book

An Old Moorish Lute Tutor; being Four Arabic Texts from Unique Manuscripts in the Biblioteca Nacional, Madrid (No. 334) and the Staatsbibliothek, Berlin (Lbg. 516); edited, with translations, commentary and appendix by Henry George Farmer, Ph. D., M. A., Carnegie Research Fellow.

This study is the first in a series being prepared by Dr. Farmer under the general title, A Collection of Oriental Writings on Music. The work is of special interest, not only because it attempts to solve the identity of the twenty-four musical modes of the mediæval Moors of Spain, but because light is shed on the question of the Moorish influence on European music by the revelations of these documents in the matters of tablature, notation, and the like. The original documents are reproduced in Arabic, and there are numerous tables which aid in establishing the author's thesis that the various modal characteristics were related to the somewhat mystical nature philosophy of the Eastern race. A learned and authoritative contribution to an obscure field of musicology, by a scholar eminent in this department of research. (The Civic Press, Glasgow, Scotland.)

Songs

Hail Chicago, march for voice with piano accompaniment; lyrics by A. Seaborg; music by Stanley Kay, arranged by Bert Peters.

Dedicated to the Century of Progress Exposition, this march doubtless fills the need for musical expression in the lakeside city's jubilee. The tune is melodious and the tempo stirring, though the theme is banal, even as ballads go, and the words are almost painfully elementary. For medium voice, in B flat. The range is from D to F. (New York: Carl Fischer, Inc.)

Annapolis, The Midshipman's March; words by W. J. Francis, Jr., and Zo Elliott; music by Zo Elliott and Maurice La Farge.

Chosen as the official U. S. Naval Academy march, this admirable work hymns the joys of the midshipman's life in no half-hearted fashion. The air is a rousing one, of strong thematic content. Perhaps influenced by the present fashion in crooner-land of beginning numbers with the refrain, the work opens with the main melody, to which it recurs at the close after a melodious middle section. In B flat, range B flat to G. (New York: Carl Fischer, Inc.)

Call of the Spring, song for dramatic soprano (or tenor); words by Berta Revière; music by Anthony F. Paganucci.

The designation *allegro brillante* is sufficient indication of the nature of this song. It sets forth the delights of spring in long, sustained phrases, which require unusual breath support on the part of the singer. The range, too, is consistently high, as most of the melody centers about F, with A as the ultimate tone. Doubtless, the effect would be brilliant if successfully negotiated. The piano part consists throughout of rapid arpeggios. (New York: Carl Fischer, Inc.)

La Princesa Triste (The Mournful Princess); words and music by Charles Maduro; verses in Spanish and English, with latter version by Alice Mattullath.

An engaging, if rather slight, and atmospheric number, by a composer resident in the United States, known also for his orchestral works. Dedicated to Mme. Maria Kurenko, it would be admirably adapted to lyric as well as coloratura sopranos, and also to tenors, since the wordless cadenza which occurs midway may be omitted. The graceful text describes the wooing of a princess by a troubadour, faithful even in death. The present version in A minor is for high voice, ranging to F sharp with an optional A at the close. Needless to say, the Spanish text is more characteristic of the music than the translation. (New York: Carl Fischer, Inc.)

Sacred Choral Music

Missa, Dona Pacem, by Ettore Desderi.
Te Deum, and **Missa Dorica,** by Hermann Schroeder.

These three short works, forming part of a collection known as Canticum Novum, and published by Schott, are interesting modern examples of choral settings of traditional Latin liturgical texts. Desderi's Mass is for four mixed voices, *a cappella.* The writing is sturdy and not overly florid, being considerably influenced by plainsong, with modern harmonic ingredients. Rhythmically it is often of considerable complexity. Schroeder's Te Deum, op. 16, is for mixed chorus with two trumpets and three trombones (tuba *ad lib.*) or *a cappella* with organ. The four vocal parts may be sung, respectively, by first and second sopranos, altos, tenors, and baritones and basses. The direction "*im choralrhythmus rezitieren*" indicates the Gregorian style of the writing, which is plain, sonorous and frequently of considerable beauty. The same composer's Missa Dorica, op. 15, is for four to six mixed voices, the cantus and bassus parts each being divided. The work is simply and broadly written, with many passages of massed tonal impressiveness. All are worthy additions to Catholic church repertoires. (Mainz: B. Schott's Söhne.)

Press Comments

KATHRYN MEISLE

Kathryn Meisle sang Azucena in Il Trovatore on August 14 and 15 at Robin Hood Dell in Philadelphia. The Philadelphia Evening Bulletin said: "The achievement of the evening was Kathryn Meisle's Azucena, a grandly conceived and forcefully projected characterization of the old Gypsy woman. She brought to the part a rich voice used with consummate artistry, and she drew exclamations from the audience when with exact intonation she sang the Home to Our Mountains, lying flat on her back on a couch."

The Philadelphia Record: "Laurels go to Kathryn Meisle, a Philadelphia singer who lent a most authoritative contralto to her role of Azucena, the gypsy mother who got her infants mixed. Miss Meisle's voice is well known here, but her concert work only suggested the vocal wealth and power of which she is capable. She can act, too, and the whole second act belonged to her."

ROSE TENTONE

Rose Tentone, of the Enrico Rosati studios, aroused the interest of the Philadelphia critics when she appeared with the Robin Hood Dell forces as Nedda. Samuel Laciar of the Philadelphia Public Ledger said: "Rose Tentone in her first Philadelphia appearance created a most favorable impression. Her voice has a highly dramatic quality, besides being of great natural beauty, with a large range, which she had under admirable control in all registers and much flexibility. Miss Tentone is one of the best sopranos to make an appearance in this city in many years. The Bird Song was beautifully sung and won warm plaudits from the audience. In her dramatic work Miss Tentone showed great ability, her acting in the second act where the scene changes from make-believe to reality, being especially fine, as was her vocal and histronic work throughout the opera."

JASCHA HEIFETZ

A telegram to Columbia Concerts Corporation from California describes a recent triumph of Jascha Heifetz: "Heifetz played last night (August 12) at Hollywood Bowl to one of the largest and most brilliant audiences of many seasons. Over 23,000 persons attended and Heifetz scored tremendous success. The traffic was so dense that it was only with the aid of police escort that the violinist was able to reach the Bowl. In the audience were many musicians and also a great many motion picture favorites, including Josef von Sternberg, Gloria Swanson, Clive Brook, Edward Robinson, etc. Ossip Gabrilowitsch conducted."

CONSERVATORIES and SCHOOLS

Philadelphia Conservatory of Music Opens September 11

PHILADELPHIA.—The Philadelphia Conservatory of Music, Mrs. D. Hendrik Ezerman, managing director, opens its fifty-seventh season on September 11. The Philadelphia Conservatory is operated under a charter of the Commonwealth of Pennsylvania. Special courses scheduled for the coming season include the layman's music course given by Dr. Olga Samaroff.

There will be an opera class under the direction of John A. Thoms, Jr., musical director of the Savoy Opera Company. Mr. Thoms plans to train the members of the class for a production of light opera with chorus and orchestra accompaniment.

The contest for the D. Hendrik Ezerman Foundation Scholarship takes place during the last week of September. The winner will receive a $400 scholarship with Dr. Olga Samaroff at the conservatory.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

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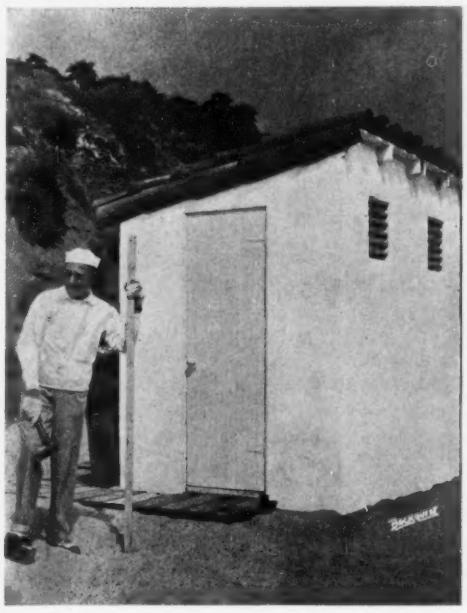
EGON PETRI'S MASTER CLASS IN COLORADO SPRINGS, COL.
Mr. Petri held this course in May and afterward offered a similar session at Mills College in California.

BRUNO WALTER
travels to the festival rehearsal at Salzburg in his new Cadillac. (Photo by Setzer, Vienna.)

GIUSEPPE MARTINO-ROSSI
sang recently with the Philadelphia Orchestra at Robin Hood Dell in Aida and Il Trovatore and is booked to sing in a performance of Aida in Chicago.



THE HOUSE THAT HEIFETZ BUILT
and designed in San Clemente, Cal., where the violinist is spending a holiday.

FLORENC WATKINS,
singer and teacher of voice, has been teaching at the Chicago Musical College during the summer master classes. Her winter home is in El Paso, Texas.

STUART ROSS and ANNIE FRIEDBERG,
the concert manager, on the boardwalk at Atlantic City, after a performance of Rigoletto which Mr. Ross directed on the Steel Pier.

OLGA SWAN,
soprano, with her Russian wolf hound.

LEE PATTISON
(on the right) with a group of pupils who went to Salzburg with him for study.

WILLIAM EARL BROWN'S
book, Vocal Wisdom, is used in universities and schools of music throughout this country and Europe and may be found in public libraries.

(See Inside Front Cover for Additional News Pictures)

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Weekly Review of the World's Music

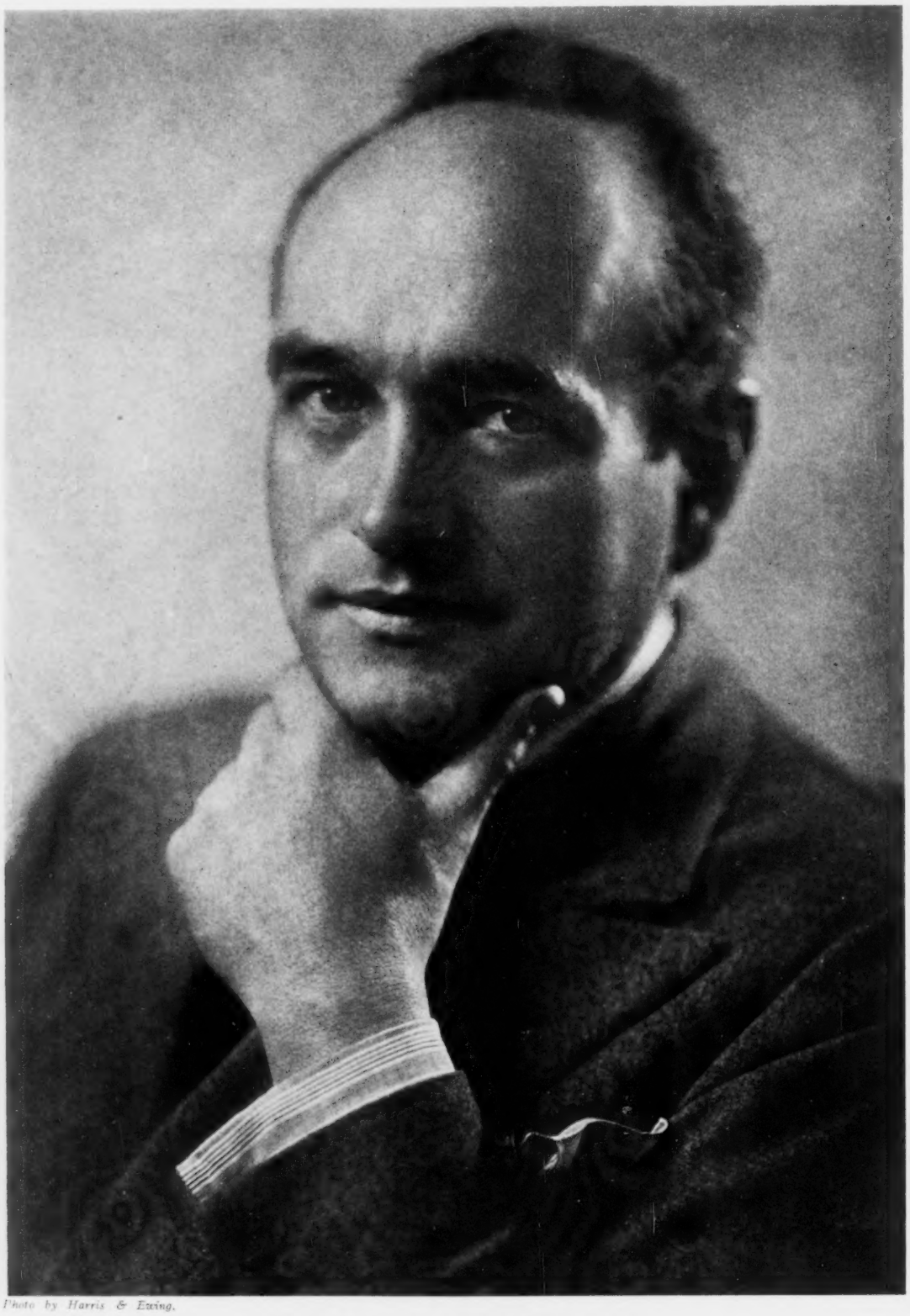

Photo by Harris & Ewing.

PAVEL LUDIKAR

Represented His Country, Czecho-Slovakia, at Century of Progress, Chicago